This, PLAYFORD's Shadow doth present;
Peruse his Booke and there youle see
His whole Designe is Publique Good
His Soule and Minde an Harmonie.

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Peruse his Booke and there youle see
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A BRIEF

INTRODUCTION

To the Skill of

MUSICK.

In two Books.

The First containes the General *Grounds* and *Rules* of *MUSICK*.

The Second, *Instructions* for the *Viol* and also for the *Treble-Violin*.

To which is added The Art of Descant, *or* Composing MUSICK in Parts, *By Dr.* Thomas Campion. *With Annotations thereon by Mr.* Chr. Simpson.

The Fourth EDITION much Enlarged.

London, Printed by *William Godbid* for *John Playford*, and are to be sold by *Zach. Watkins*, at their Shop in the *Temple* near the Church-Dore. 1664.

Preface to all Lovers of MUSICK.

MUSICK *in Ancient times was held in as great Estimation Reverence and Honour (by the most Noble and vertuous persons) as any of the Liberal Sciences whatsoever, for the manifold uses thereof, conducing to the life of man: The Philosophers accounted it an Invention of the Gods bestowing it on men to make them better conditioned than bare Nature afforded, and concludes a speeial necessity thereof in the education of Children, partly from its natural delight, and partly from the efficacy it hath in moving the Affections to Vertue: Therefore those who Intend the Practice thereof, must allow Musick to be the gift of God, yet (like other his Graces and Benefits) it is not given to the Idle, but they must reach it with the hand of Industry, by putting in practise the Works and Inventions of skilful Artists; for meerly to Speak and Sing are of Nature, and this double use of the Articulate voyce the Rudest Swains of all Nations do make: But to Speak well, and Sing well, are of Art; Therefore when I had considered the great want of Books of this Divine Art of Musick in our own*

language, it was a great motive to me to undertake this Work, though I must confess our Nation is at this time plentifully stored with learned and skilful men in this Science, better able than my self to have undertaken this Task; but their slowness and modestie (being, as I conceive, unwilling to appear in print about so small a matter) has made me adventure on it, though with the Danger of not being so well done as they might have performed it: the rather induced thereunto, for that the Prescription of Rules *of all Arts and Sciences ought to be delivered in plain and brief language, and not in flowers of Eloquence; which Maxime I have followed: For after the most brief, plain, and easie method I could invent, I have here set down the* Grounds of Musick, *omitting nothing in this Art which I did conceive was necessary for the Practise of young Beginners, both for* Vocal *and* Instrumental *Musick. The Work as it is, I must confess is not all my own, some part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approved. And if in the whole I gain thy ingenious Acceptance, it will further encourage me to do thee more Service in this nature.*

Thine

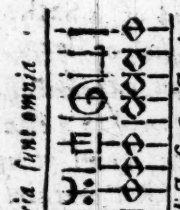
JOHN PLAYFORD.

Of MUSICK in General, and of its Divine and Civil Uſes.

MUSICK *is an Art Unſearchable, Divine, and Excellent, by which a true Concordance of Sounds, or Harmony is produced, that rejoyceth and cheereth the Hearts of men: And hath in all Ages, and in all Countries been highly reverenced and eſteemed; By the* Jews *for Religion and Divine Worſhip in the Service of God, as appears by Scripture; By the* Grecians *and* Romans *to induce Virtue and Gravity, and to incite to Courage and Valour. Great Diſputes were among thoſe Ethnick Authors about the firſt Inventor, ſome for* Orpheus, *ſome* Lynus, *both famous Poets and Muſicians, others for* Amphion, *whoſe Muſick drew ſtones to the building of the Walls of* Thebes, *as* Orpheus *had by the Harmonious touch of his Harp, moved the Wild Beaſts and Trees to Dance: But the true meaning thereof is, That by Virtue of their* Muſick, *and their wiſe and pleaſing Muſical Poems; The one brought the Savage and Beaſtlike* Thracians *to Humanity and Gentleneſſe; the other perſwaded the rude and careleſſe* Thebans *to the fortifying of their City, and to a civil Converſation: The* Egyptians *to* Apollo, *attributing the firſt Invention of the Harp to him, and certainly they had an high eſteem of the Excellency of* Muſick *to make* Apollo *who was the God of Wiſdome, to be the*

God of Musick; *But the people of God do truly acknowledge a far more ancient Inventor of this Divine Art* (Jubal *the sixth from* Adam, *who as it is recorded,* Gen. 4. 27. Was the Father of all that handle the Harp and Organ: *St.* Augustine *goeth yet farther, shewing that it is the Gift of God himself, and a Representation or Admonition of the sweet Consent and Harmony which his Wisdome hath made in the Creation and Administration of the World. And well it may be termed a Divine and Mysterious Art, for among all those rare Arts and Sciences, with which God hath endued men, This of* Musick *is the most sublime and excellent, for its wonderful Effects and Inventions: It hath been the study of Millions of Men for many thousands of years; Yet none ever attained the full scope and perfection thereof, but after all their deep Search and Laborious studies, there appeared still new matter for their Inventions, and which is most wonderful, that the whole mystery of this Art is comprized in the compasse of three Notes or Sounds, which is most ingeniously observed by the Learned and Excellent Master in this Art Mr.* Christopher Simpson * *in these words, All Sounds that can possibly be joyned at once together in Musical Concordance, are still but the Reiterated* Harmony *of* Three, *A significant Emblem of that supreme and incomprehensible Trinity,* Three in one, *Governing and Disposing the whole Machine of the World, with all its*

* *Division Violist* pag. 18.



its included Parts in a perfect Harmony, For in the Harmony of Sounds, there is some great and hidden Mystery above what hath been yet Discovered.

* *Nature* which is the vast Creation's Soul, Mrs. *Kath. Phillips* in her *Encom.* on Mr *Hen. Lawes* 1d. *Book of Ayres.*
That steady curious Agent in the whole,
The Art of Heaven, the order of this frame,
Is only *Musick* in another name. (own,
And as some *King* conquering what was his
Hath choice of several Titles to his Crown;
So *Harmony* on this score now, that then,
Yet still is all that takes and Governs Men.
Beauty is but *Composure*; and we find
Content is but the *Concord* of the Mind;
Friendship the *Unison* of well tun'd Hearts;
Honour's the *Chorus* of the Noblest parts:
And all the World, on which we can reflect,
Musick to the Ear, or to the Intellect.

Nor hath there yet been any Reason given of that Sympathy in Sounds, That the String of a Viol *being struck, and another* Viol *laid at a Distance, and tuned in Concordance to it, the same strings thereof, should sound and move in a Sympathy with the other, though not toucht. Nor that the sound of a* Sackbut *or* Trumpet, *should by a stronger Emission of breath, skip from Concord to Concord before you can force it into any Gradation of Tones or Notes. More observations of the mystery of Sounds is learnedly discoursed by the Lord* Bacon *in his* Nat. Hist. 2, Cent. Chap. 1. Ath. Kirkerus *a Learned Writer, reports, that in* Calabria *and other parts of* Italy, *There is a poysonous Spi-*

der called the Tarantula, by which such as are biten fall into a frensie of madnesse and laughter, to allay the immoderate passion thereof, Musick is the speedy remedy and Cure, for which they have solemn Songs and Tunes.

The first and chief Use of Musick is for the Service and praise of God, whose gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so is it allowed by God as a Temporal b'essing to recreate and Chear men after long study and weary labour in their vocations, as the Philosopher adviseth, Musica Medicina est molestiæ illius quæ per labores suscipitur. Nor doth Musick onely delight the mind, but also conduceth much to bodily health by the exercise of the Voyce in Song, which doth clear and strengthen the Lungs, and if to it be also joyned the exercise of the limbs, none need fear Asthma or Consumption; The want of which exercise is often the death of many Students: Also much benefit hath been found thereby by such as have been troubled with defects in Speech, as Stammering and bad Vtterance. If God hath granted so much benefit to men by the Civil Exercise, sure the Heavenly and Divine use will much redound to our eternal comfort, if with our Voyces we jöyn our Hearts when we sing in his Holy Place, which hath been the practise of his Church in all Ages. For as Venerable Bede writeth, No Science but Musick, may enter the Doores of the Church Which practical use of Musick in the Worship and Service of God may easily be proved; for we have the same Foundation with other Points of Christian Religion (the evidence of Gods Word, and the Practise of the Church in all Ages) The Scripture is plentifully

ly ſtored with records thereof. In the Infancy of the Church, Moſes, Merian, Deborah, *all ſung Pſalms of Praiſes for Deliverances; but when the People of God came to a ſettled and peaceable condition, as in the dayes of holy* David, *you ſeldome meet him without an Inſtrument in his hand, and a Pſalme in his mouth. He was one in whom the Spirit of God delighted to dwell, for no evil ſpirit will abide to tarry where* Muſick *and Harmony are lodged: For when* David *played before* Saul *the evil ſpirit departed immediately. This power of* Muſick *againſt evil ſpirits,* Luther *ſeemeth to think that it doth ſtill remain,* Scimus (ſaith he) Muſicam Dæmonibus etiam inviſam & intolerabilem eſſe. *We know that* Muſick *is moſt dreaded and intolerable to the Devils. If God himſelf delights in this Harmony of his Creatures, ſhall Man, whoſe breath is in his Noſtrils, deſpiſe that which the ever-living God ſeems to delight in? It appears alſo in Scripture, that Kings went to Battel, and Prophets did Propheſie with* Muſick, 2 Chron. *ch.* 20 21. v. Jehoſophat when he had Conſulted with the People, He appointed Singers unto the Lord, which went before his Army, *&c.* 2 Kings *chap.* 3. Eliſha *could not Propheſie until an Inſtrument was brought to him and played on:* But now bring me a Minſtril, and it came to paſſe when the Minſtril played the hand of the Lord came upon him, and he Propheſied. *And in the* 10. *Chapter of the* 1 *of* Samuel v. 5. Thou ſhalt meet a Company of Prophets coming down with a Pſaltry, and a Tabret, and a Pipe, and a Harp before them and they ſhall Propheſie, *&c. And at the Dedication of the Temple by* Solomon,

how acceptable Musick *was unto Almighty God, you may read at large* 2 Chron. *chap.* 5. *It continued in the Church of the* Jews *until the Destruction of their Temple and Nation by* Titus *and* Vespasian, *as a token of Gods Favour unto them while they obeyed and served him; as in* Hosea 2. 15. She shall sing as in the dayes of her Youth, and as in the day when she came out of *Ægypt; whereas when they forsook God and followed Idols, he threatneth the taking away thereof, as in the* 5 *chap. of* Hosea v. 11. I will cause their mirth to cease *&c. Our Blessed Saviour left Example thereof,* Mat. 26. 30. And when they had Sung an Hymn or Psalm, *&c. S.* Paul, Acts 16. *sung Psalms in Prison; & in his Epistles* Eph. 5. 19. 1 Cor. 14. 15. *he moveth the same; & S.* James 5. *&* 12. *commandeth the like use thereof.* Peter Martyr *proveth* Musick *to be in use in the Christian Church from the dayes of the Apostles, because* Plinius Secund. *writ to* Trajan, *That the Christians did* Hymnos antelucanos Christo suo Canere; *Sing praises unto their Christ before Day-light.* Theodoret *records in his* Eccles. Hist. lib. 2. c. 24. *That in the Church of* Antioch *(where the Disciples were first called Christians) Those devout Bishops* Flavianus *and* Diodorus *Ordained that the Psalms of* David *should be sung in Course by a Quire of Singing-men, divided into two parts, which Order was soon after followed by most of the Christian Churches.* Isidorus *affirmeth that the* Greeks *accordingly did first Compose their* Antiphons *(two Choirs Singing by Course like the two Cherubims answering one another in their Hallelujahs.)* St. Augustine *in his* Confess. lib. 9. c. 6. *speaking of*

his

his Baptizing at Milan, *thus Confeſſeth to God*; O how I wept at thy Hymns and Songs! being vehemently moved with the Voyces of thy ſweet ſounding Church, thoſe Voyces did peirce mine Ears, and thy Truth diſtilled into my heart, and thereby was inflamed in me a love of Piety; The Tears trickled down mine Eyes, and with them I was in a happy condition, &c. *Thoſe who ſhall conſult the Writings of all the Primitive Fathers, ſhall ſcarce meet with one that doth not write of the Divine uſe of* Muſick *in Chriſtian Churches: and yet true it is, that ſome of them did find fault with ſome abuſes thereof in the Service of God (and ſo they would now if they were alive:) But that condemneth the Right uſe thereof no more than the Holy Supper is condemned by St.* Paul, *while he blameth thoſe who ſhamefully profaned it. Eccleſiaſtical Writers have given an account alſo of the great Eſteem and Honour the Chriſtian Emperours, Kings, and Princes, in all Ages have had of this Divine Science of* Muſick. Conſtantine *the* Great, *and* Theodoſius, *would both of them begin the Divine Hymns, and ſing in the midſt of the Chriſtian Congregations;* Juſtinian *the Emperour Compoſed an Hymn to be ſung in the Church of* Conſtantinople, *which began,* To the onely begotten Son and Word of God. *Of* Charles *the* Great *it is recorded, that he went often into the Pſalmody and ſung himſelf, and appointed his Sons and other Princes what Pſalms and Hymns ſhould be ſung. But to come nearer home to our own Countrey and Kingdome of* England, *who as the Ancients of other Nations have had* Muſick *in high Eſteem*

steem and Reverence, esteeming the Professors thereof as Prophets, and Wise-men among them, as is shewed in Ecclesiasticus Chap. 44. v. 4. That they were the Leaders of the People by their Councel, and by their Knowledge of Learning meet for the People; Wise and Eloquent in their Instructions, such as found out Musical Tunes, and recited Verses, *&c. So as our Ancestors tell us there were among the* Brittains *of this Island, who had* Musicians *before they had* Books; *And the* Romans *that Invaded us (who were not too forward to magnifie other Nations) confesse what power the* Druyds *and* Bards *had over the Peoples affections, by recording in Songs the Deeds of Heroick Spirits, their Laws and Religion being sung in Tunes, and so (without Letters) transmitted to Posterity, wherein they were so dexterous that their Neighbours of* Gaul *came hither to learn it.* Alfred *a* Saxon *King of this Land was well skill'd in all manner of Learning, but in his skill and knowledge of* Musick *he took most delight.* * *King* Henry *the Eighth did much advance* Musick *in the first part of his Raign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of* Italy *and other Countreys, whereby he grew to great Knowledge therein, of which he gave Testimony by Composing with his own hand two entire Services of five and six parts, which were often sung in his Chappel, since whose time it hath prospered much in this Kingdome, by the encouragement given in the several Raigns of his Successors.* Edward *the Sixth*

Lord Herbert on the Life and Reign of Henry 8.

Sixth *was a lover and Encourager thereof, if we may believe* Chriſtopher Tye *Dr. in* Muſick, *and of his Chappel, who put the* Acts *of the* Apoſtles *in Meeter, and Compoſed the ſame to be ſung in four parts, which be Printed and Dedicated to the King, one of which Books I have in my Study: his Epiſtle begins thus, of which two Stanzaes may ſuffice.*

Conſidering well, moſt Godly King
The Zeal and perfect love
Your Grace doth bear to each good thing
That given is from above.

That ſuch good things your Grace might move
Your Lute when ye aſſay,
In ſtead of Songs of wanton Love,
Theſe ſtories then to play.

Queen Elizabeth *was not only a Lover of this Art, but a good Profeient therein, and I have been informed by an ancient Muſician and her Servant, that ſhe did often recreate her ſelf on an Excellent Inſtrument called the* Poliphant, *not much unlike a Lute, but ſtrung with Wire: Nor did ſhe delight only in the Civil, but took eſpecial care for the Divine uſe thereof in the Worſhip and Service of God, as appears in her* Injunctions *printed* 1559. *Injunct.* 49.

Item, Becauſe in divers Collegiate and alſo ſome Pariſh Churches heretofore, there hath been Livings appointed for the maintenance of Men and Children, to uſe Singing in the Church, by means whereof, the Laudable Service of Muſick hath been had in Eſtimation, and preſerved to Knowledge, &c.

The Queens Majeſty neither meaning in any wiſe the decay of any thing, that might tend to the uſe and con-

continuance of the said Science: Neither to have the same in any part so abused in the Church that thereby the Common Prayer should be the worse understood of the Hearers: Willeth and Commandeth, that first, no Alteration be made of such Assignments of Livings, as heretofore hath been appointed to the use of Singing or Musick in the Church, but that the same do remain, &c.

Charles *the Ninth of* France, *out of his great love and affection to* Musick, *did establish a Musical Academy and the Constitutions thereof, and confirmed the same with his own hand and Seal, professing himself Protector and first Auditor. The like did our second* Solomon *King* James *to the Musicians of* London *granting them his Letters Patents for a Society and Corporation, And gave them for their Arms* Azure a Swan Argent, within a Tressure Counterflour, Or and in a chief Gules, A Rose between two Lyons Or *and for their Crest the Sign (called by Astronomers) the* Orphean Lyre: *In the Schools in* Oxford, *one Assigned to this Divine Science, with an Annual Allowance to the Master, who is styled the Musick Professor (which place is deservedly at this time conferred on, and enjoyed by* John Wilson *Dr. in Musick; And I do observe* Musick *to be of such veneration in both our Universities, that no other Liberal Science Honoured with the Degree and Title of Doctor. Another Establishment for this Divine Science, is in* Gresham-Colledge, London, *erected by that honour of his Country Sir* Thomas Gresham *for a weekly Musical Lecture, but (as I have been informed) to the dishonour of the Donor, and Professors of* Musick, *the allowance for the same is converted some other way.*

Nor was his late Sacred Majesty, and blessed Martyr *King* Charles *the First, behind any of his Prede-*

eſſors both for his Skill and Love of this Divine Art, pecially in the Service of Almighty God, which with uch Love and Zeal he would hear reverently perfor-ed, and often appointed the Service and Anthems imſelf, being by his Knowledge in Muſick, a Compe-ent Judge therein, and much delighted to hear that xcellently Compoſed Service of Dr. William Child, alled his Sharp Service. And for Inſtrumental Muſick one pleaſed him like thoſe incomparable Fantazies or one Violin and Baſſe Viol to the Organ, Compo-ed by Mr. Coperario. And this his Love of Mu-ick here on earth, did argue his Soul was Angelical, nd inſpired from above with Celeſtial joyes; in the glo-ious fruition of which he now undoubtedly as a King, Saint, and Martyr, here on earth, ſings Hallelujahs nd Triumphs to the King of Kings in heaven.

Of whoſe Virtues and Piety (by the infinite mercy of Almighty God) this Kingdome now enjoyes a Li-ving Example in his Son, and our Dread Soveraign Charles the Second, whom God long preſerve, whoſe Love of this Divine Art appears by his Encourage-ment of it, and all Profeſſors thereof, eſpecially in his bountiful Augmentation of the Annual Allowances of the Gentlemen of His Chappel: which Example, if it were followed by the Superiours of our Cathedralls in this Kingdome, would much encourage men of this Art, (who are there employed to ſing Praiſes to Al-mighty God) to be more ſtudious and excellent in that duty, and would take off that Contempt which is by the vulgar and ignorant caſt upon them for their mean per-formances and poverty: but it is a grief to them and to all good Chriſtians, that the Worſhip of God ſhould be ſo ſcorned by blind Zelots, becauſe they underſtand

it not, and are all for Preaching, I would have such take notice of the words of a Learned Divine in his Pulpit, That Prayer shall cease, and Preaching shall cease, but Praising of God shall never cease, *Prayer is a duty of Time, but Praising of God is a Service of Eternity, Prayer often tends to our own Good, but Glorifying and Praising God looks entirely at his Glory. To sing Praises is an Angelical Office, to be in Paradise, to tast the first fruits of heaven here upon earth. The* Seraphins *of the Supreme Order, vail their faces and feet, and flye as they sing, in testimony of Affection and Longing to draw near to God, They being as it were chief Chantors leading the Song, all the* Chorus *of Angels accompanying them with harmonious and according Voyces, with incredible gladnesse and exaltation of Spirit. Therefore when I consider That the exercise of Arts fail, yet in heaven so long as there is a God to praise, so long will there be* Musick *even to Eternity! who then can deny* Musick *to be a Divine and heavenly Science: Do not those little Choristers of the Aire, the Birds, delight to Chirpe and quaver out their pleasant Notes at the Approach of the Spring, as if they were sent by God to tell us the good Tydings. Observe the little* Lark, *which by a Natural Instinct of Gratitude and Duty to the Glory of his Creator, will ever and anon be mounting up heaven-ward as high as his Wings will bear him, and when he hath warbled out his melody, and spent himself with the sweetest and strongest strains of his strength, descend to his Flock, who presently send up another Chorister to supply this Divine Service. It is the observation of a Learned Author, That Musick is used only of the most*

Aerial

Aerial Creatures, Loved and underſtood by man. Ælianus *writeth in his* Hiſt. Animal. l. 10. c. 29. Ex omnibus Animalibus Aſinum ad harmoniam factum non eſſe, *That of all Beaſts there is none that is not delighted with Harmony but only the Aſſe.* Hen. Stephanus *reports*, That he ſaw a *Lyon* in *London*, leave his meat to hear *Muſick*. *If irrational Creatures ſo naturally love and are Delighted with* Muſick, *ſhall not rational Man who is endued with the knowledge thereof above all other Creatures? The Philoſopher ſays, not to be* animal muſicum, *is not to be* animal rationale. *The* Italians *have a Proverbe*, God loves not him whom he hath not made to love Muſick. *I have heard ſome object that* Muſick *is hurtfull to Youth, by wanton and laſcivious Songs; But this I deny: or take away thoſe Dittys and either Sing or Play thoſe Notes, and you ſhall find nothing but Innocency and Harmony in them. It is not onely my wiſh, but all that are true lovers of* Muſick, *that there were no room for ſuch in* England; *But I conclude with the Expreſſion of Mr.* Owen Feltham *in his* Reſolves, We find that in Heaven there is *Muſick* and *Halleluiahs* ſung, I believe it is an helper both to good and ill, and will therefore honour it when it *moves* to *Virtue*, and beware of it when it would *flatter* into *Vice.*

Hom. Odyſſ.

Ex omnibus enim hominibus Mortalibus MUSICI Honore digni ſunt & Reverentia.

The Table of the Matters contained in this Book.

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THIRD BOOK.

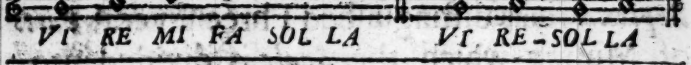
The Art *of Compoſing* Muſick *in Parts, by Dr.* Tho. Campion.

CHAP. I.

Of the Scale of Muſick called the Gam-Vt.

THE *Gam-Vt* is the Ground of all *Muſick*, both *Vocal* and *Inſtrumental*; and (as *Ornithoparchus* reporteth) it was compoſed by *Guido Aretinus* about the year 960. who (out of ſix Syllables, in the Saphick of the Hymne of St. *Johan. Baptiſta,*) framed his Muſical *Scale* ſet down in thoſe Six Syllables, as Names for the ſix Muſical Notes.

VT queant laxis REſonare fibris
MIra geſtorum FAmuli tuorum
SOLve poluti LAbii reatum.



Another thus.

VT REſonet MIſerum FAtum SOLitumque LAborem.

Theſe Six Notes were thus uſed for many years paſt in that order, *Aſcending* & *Deſcending*: but in theſe latter times, Four are only in Uſe, the which are *Sol*, *La*, *Mi*, *Fa*; ſo that *Vt* and *Re* is now changed into *Sol* and *La*, *four* being found ſufficient for expreſſing the ſeveral ſounds, and leſs burthenſome for the memory of Practitioners.

Beſides the Names of theſe *Notes*, there is uſed in our *Scale* of Muſick called the *Gam-ut*, ſeven Letters of the *Alphabet*, which are ſet in the firſt Column, at the beginning of each *Rule* and *Space*, as *G. A. B. C. D. E. F.* And of theſe there are Three *Septenaries* aſcending one above the other, *G.* being put firſt, which is according to the third Letter in the *Greek Alphabet*, called *Gamma*, and made thus Γ, that the firſt derivation thereof was from the ancient *Greeks*, as you may ſee in the *Scale* at the end of this Chapter.

Theſe ſeven Letters of the *Alphabet* are called ſeven *Cliffs*, or more properly *Cleaves*; the other Names and Syllables adjoyned to them, are the *Notes*; And by theſe *Three Septenaries* is diſtinguiſhed Three ſeveral *Parts* of Muſick which the *Scale* is divided into: Firſt the *Baſſe*, which is the loweſt part; the Second, the *Mean*, or middle part; the Third, the *Treble*, or higheſt part; ſo that according to theſe three *Septenaries*, *Gam-ut* is the loweſt Note, and *Ela* the higheſt. And this the uſual *Gam-uts* in Mr. *Morley* and others, did not exceed, but it is well known that there is many *Notes* in uſe, both above and below which exceed that compaſſe, and that both in *Vocal* and *Inſtrumental* Muſick, which ought not to

be

there omitted; for the Compaſſe of *Muſick* *Gam-ut* not to be confin'd: And though there be h about three *Septenaries* of *Notes* in the Exng ample of the *Gam-ut*, which amounts to the E. F Compaſſe of one and Twenty Notes or varie Sounds; yet in the *Treble* or higheſt part as p occaſion requires, you may *Aſcend* more er i Notes, for it is the ſame over again, onely d eight Notes higher: Or in your *Baſſe* or lowere eſt part you may *Deſcend* the like Notes lowna er than *Gam-ut*, as the Compaſſe of the r. *Voyce* or *Inſtrument* is able to extend, the are which will be the ſame, and onely *Eights* to ves; thoſe above; And theſe Notes of Additito on are uſually thus diſtinguiſhed.

ree Thoſe above *Ela* are called Notes in *Alt*, rts as *F fa ut*, and *G ſol re ut*, &c. in *Alt*. And o : thoſe below *Gam-ut* are called *double Notes*, he as *Double F fa ut*, *E la mi*, &c. as being d, *Eights* or *Diapaſons* to thoſe above *Gam-ut*. I ng have therefore in the Table of the *Gam-ut* ft in this Book, expreſſed them with double Letters in their right places.

The *Gam-ut* is drawn upon fourteen *Rules*, and their *Spaces*, and do comprehend all Notes or Sounds uſual in *Muſick*, either *Vocal* or *Inſtrumental*, yet when any of the parts which it is divided into, *viz. Treble*, *Mean*

or *Tenor*, and *Baſſe*, ſhall come to be prick'd out by it ſelf, in *Songs* or *Leſſons*, either for *Voyce* or *Inſtrument*, *five lines* is only uſual for one of thoſe Parts as being ſufficient to contain the compaſſe of *Notes* thereto belonging: And if there be any *Notes* that extend higher or lower, it is uſual to add a *line* in that place with a *Pen*.

But all *Leſſons* for the *Organ*, *Virginalls*, or *Harp*, two ſtaves of ſix *lines* together are required, one for the left hand, or *lower Keyes*, the other for the right hand or *upper Keyes*.

Therefore he that means to underſtand what he *Sings* or *Playes*, muſt ſtudy to be perfect in the knowledge of the *Scale* or *Gam-Vt*, and to have it perfectly in his memory without Book, both forwards and back, and to diſtinguiſh the *Cliffs* and *Notes* as they be in *Rule* or *Space*; For knowing the *Notes* Places, their Names are eaſily known.

Alſo, on the right ſide of this following Table of the *Scale* or *Gam ut* there is ſet four Columns. The firſt the Alphabetical Letters or *Cliffs*, The other three ſheweth the *Names* of the *Notes Aſcending* and *Deſcending*, according to their ſeveral Names and *Keyes*.

In the ſecond Column is ſet the *Names* of the *Notes* as they be called, when is *B Duralis*

or

or *B ſharp*, as having no *flat* in *B mi*; and then your *Notes* are called as they are ſet there on the *Rules* & *Spaces aſcending*; the third column is *B proper*, or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the *line* with the *Cliff*, and there you have alſo the *Names* as they are called on *Rule* and *Space*: Fourth Column is the *Notes*, called *B fa* or *B mollaris*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed as the other; by obſerving of which, you have a certain Rule for the *Names* of the *Notes* in any part, be it *Treble*, *Mean*, *Tenor* or *Baſſe*.

In theſe Three obſerve this for a General Rule, that what name the *Note* hath, the ſame Name properly hath his *Eight* above or below, be it either in *Treble*, *Mean*, *Tenor* or *Baſs*.

There is an old *Meeter*, though not very common, yet it contains a true Rule of the Theorick part of *Muſick*, which is neceſſary to be obſerved by young beginners, and as it falls in our ſeveral Chapters I ſhall inſert it: It begins thus,

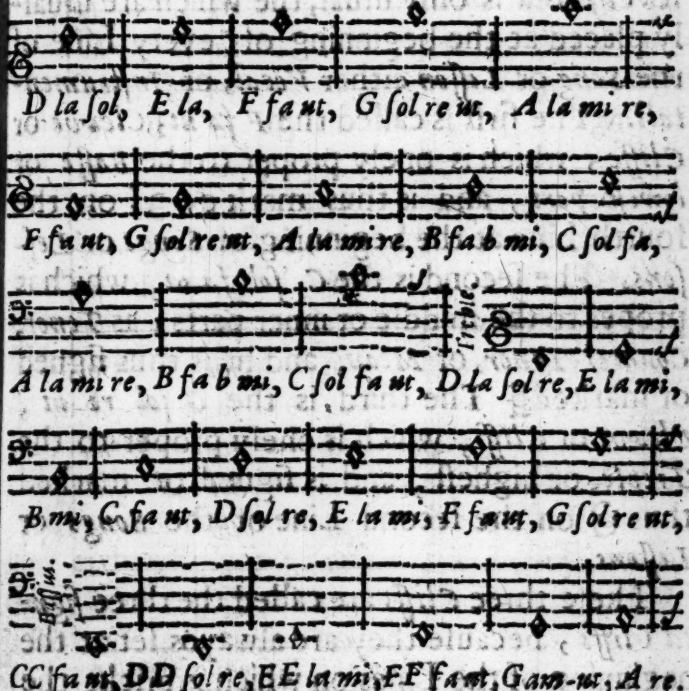
TO attain the skill of Muſicks Art,
Learn Gam-Vt *up and down by heart,*
Thereby to learn your Rules and Spaces,
Notes Names are known, knowing their places.

THE GAMVT, OR SCALE OF MUSICK.

aa	la mi re	la	la	mi
gg	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
e	la	la	mi	b fa
d	la Sol	Sol	la	la
c	Sol fa	fa	Sol	Sol
b	fa # mi	mi	b fa	b fa
a	la mi re	la	la	mi
g	Sol re vt	Cliffe Sol	Sol	la
f	fa vt	fa	fa	Sol
e	la mi	la	mi	b fa
d	la Sol re	Sol	la	la
c	Sol fa vt	Cliffe fa	Sol	Sol
b	fa # mi	mi	b fa	b fa
a	la mi re	la	la	mi
g	Sol re vt	Sol	Sol	la
f	fa vt	Cliffe fa	fa	Sol
E	la mi	la	mi	b fa
D	Sol re	Sol	la	la
C	fa vt	fa	Sol	Sol
B	mi	mi	b fa	b fa
A	re	la	la	mi
G	Gam vt	Sol	Sol	la
FF	fa vt	fa	fa	Sol
EE	la mi	la	mi	fa
DD	Sol re	Sol	la	la
CC	fa vt	fa	Sol	Sol
		BDuralis.	BNaturalis.	BMollaris.
		1	2	3

The Treble or higheſt Keyes. The Meane or middle Keyes. The Baſse or lowe ſt Keyes.

A *Second Table of the* Scale *of* Muſick *called the* Gam-ut, *in which every* Key *or* Note *is put in his proper place upon the* five lines, *according to the two uſuall ſigned* Cleaves *or* Cliffs, *viz. the* Baſs *and the* Treble, *Aſcending from the loweſt* Note *of the* Baſs, *to the higheſt in the* Treble.



Chap. II.

Of the Cliffs *or* Cleaves.

IN this *Gam-ut* (as I said before) is contained three *Septenaries* of Letters, which are *G. A. B. C. D. E. F.* These seven Letters are set at the beginning of each *Rule* and *Space*, and are called seven *Cleaves*; of these seven, Four is only usual, the which are usually placed at the beginning of every Line of the *Song* or *Lesson* either *Vocal*, or *Instrumentall*. The first is called the *F fa ut*, *Cleave* or *Cliffe*, which is onely proper to the *Basse* or *lowest part*, and is thus mark'd, 𝄢 on the fourth Line at the beginning of *Songs* or *Lessons*. The second is the *C sol fa ut*, which is proper to the middle or inner parts; as *Tenor*, *Counter-Tenor*, or *Mean*, and he is thus signed or marked 𝄡 The third is the *G sol re ut*, *Cleave* or *Cliff*, which is onely proper to the *Treble*, or highest, and is signed or marked thus 𝄞 on the second Line of the *Songs* or *Lessons*.

These three *Cliffs* are called the three *signed Cliffs*, because they are alwayes set at the beginning of the Lines on which is prickt the

Song

Song or *Leſſon*; (for *Cleave* is derived from *Clavis* which ſignifies a *Key*) From the place of this *Cliff*, the places of all the other *Notes* in your *Song* or *Leſſons* are underſtood by proving your *Notes* from it, according to the Rule of the *Gam-ut*.

The fourth *Cliff* is the *B Cliff*, which is proper to all parts, as being of two natures or properties, that is to ſay, *Flat* and *Sharp*, and doth onely ſerve for that purpoſe for the *flatting* and *Sharping* of Notes, and therefore he is called *B fa*, *B mi*; the *B fa* ſignifies *Flat*, the *B mi*, *ſharp*: The *B fa*, or *B flat*, is known on *Rule* or *Space* by this mark (♭) and the *B mi* (which is *ſharp* by this (♯)

But theſe two Rules you are to obſerve of them both: Firſt the *B fa*, or *B flat* doth alter both the name and property of the *Notes* before which it is placed, and is called *Fa*, making it half a *tone* or *ſound* lower than it was before.

Secondly, the *B mi* or *B ſharp*, alters the property of the *Notes* before which he is placed, but not the Name; for he is uſually placed either before *Fa* or *Sol*, and they retain their Names ſtill, but their Sound is raiſed half a *Tone* or *ſound* higher.

Laſtly, note that theſe two *B Cliffs* are placed

ced not only at the beginning of the Lines with the other *Cliffs*, but is usually put to several Notes in the middle of any *Song* or *Lesson*, for the *Flatting* and *Sharping* of *Notes*, as the Harmony of the Musick requires.

Chap. III.

A brief Rule for proving the Notes *in any Song or Lesson.*

First observe with which of the three usual *Cliffs* your Song or Lesson is signed with at the beginning; if it be with the *G sol re ut* Cleave, then if the Note be above it, whose name and place you would know, you must begin at your Cliffe, and assigne to every *Rule* and *Space* a *Note*, according to the Rule of your *Gam ut*, *Ascending* till you come to that *Rule* or *Space* where the same Note is set: But if the Note be below your *Cliffe*, then you must prove downwards to him, saying your *Gam-ut* backward, assigning to each *Rule* and *Space* an *Note*, till you come to his place. So that by knowing in what place of your *Gamu-ut* the *Note* is set, you will easily know his name, the next chapter directing you an infallible Rule for it, and that by an easie and Familiar Example.

CHAP.

Chap. IV.

Containing a plain and easie Rule for the Naming your Notes *in any* Cliffe.

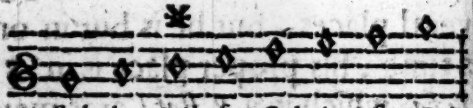
HAving observed the foregoing Direction of proving your *Notes*, to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that *Mi* is the principal or master *Note*, which leads you to know all the other; for having found out him, the other followes upon course; and this *Mi* hath his being in four several places, but he is but in one of them at a time; his proper place is in *B mi*: but if a *B fa*, which is a *B flat* (as is mentioned in *cap.* 2.) be put in his place, then he is removed into *E la mi*, which is his second; but if a *B flat* be placed there also, then he is in his third Place, which is *A la mi re*; if a *B flat* come there also, then he is removed in his Fourth Place, which is *D la sol re*; so that in which of these he is, the next *Notes* above him ascending are *Fa sol la*, *Fa sol la*, twice, and then you meet with your *Mi* again, for he is found but once in Eight *Notes*: In like manner,

ner, the *Notes* next below him Descending, are *La sol fa, La sol fa*, and then you have your *Mi* again: For your better understanding of which, I have here inserted the aforementioned old Meetre, whose Rule is both plain, true, and easy.

No man can sing true at first sight,
Unlesse he Names his Notes aright;
Which soon is learnt, if that your Mi
You know where ere it be.

If that no Flat *be set in* B.
Then in that place standeth your Mi.

1. Example.



Sol la Mi *fa Sol la fa Sol.*

* B *fa* B *mi.* *But if* * B *alone be* Flat,
* E *la mi.* *Then* * E *is* Mi *be sure of that.*

2. Example.

Sol la fa Sol la Mi *fa Sol.*

3. *If*

If both be Flat, *your* B *and* E,
Then * A *is* Mi *here you may ſee.*

* *A la mi re.*

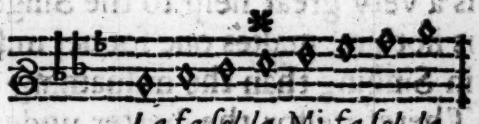
Example.

La Mi *fa ſol la fa ſol la.*

If all be Flat, E, A, *and* B,
Then Mi *alone doth ſtand in* * D.

* *D la ſol re.*

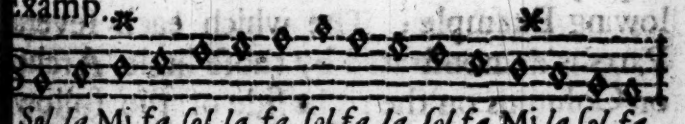
Example.



La fa ſol la Mi *fa ſol la.*

The firſt three Notes *above your* Mi,
Are fa ſol la *here you may ſee;*
The next three under Mi *that fall,*
Them la ſol fa *you ought to call.*

Examp.



Sol la Mi *fa ſol la fa ſol fa la ſol fa* Mi *la ſol fa.*

If you'l ſing true without all blame,
You call all Eights *by the ſame name.*

Sol

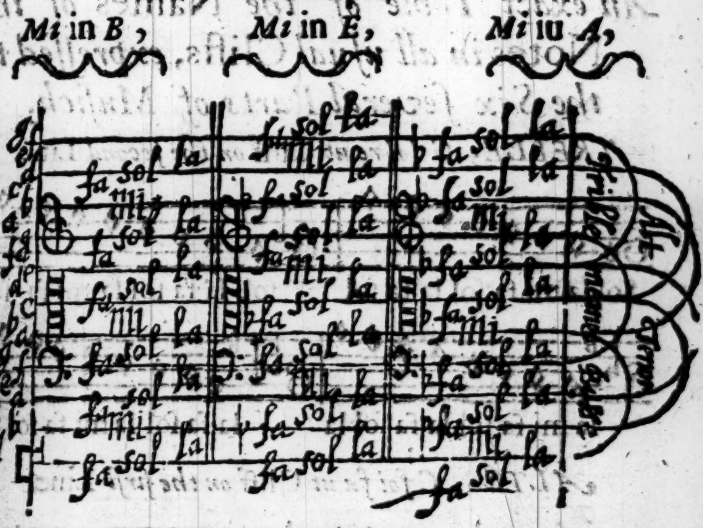
Sol la fa. ſol *Sol fa la ſol*

Example.

Sol la fa ſol *Sol fa la ſo*

Theſe Rules and Examples being ſeriouſl peruſed by the Learner, will infallibly direc him in the right naming of his *Notes*, whic is a very great help to the Singer. For ther is nothing makes one ſooner miſtake his tun in Singing than the miſnaming of his *Notes* Therefore for the better underſtanding th Rule of naming your *Notes*, by finding you *Mi* in his ſeveral places, caſt your eye on ano ther Example, for the like Naming you *Notes* in any *Cliffe* whatſoever, be it *Baſſe Treble*, or any Inward part. For there is n Song pricked down for any Part, but it dot imploy ſome of thoſe Five lines in this to lowing Example; The which each ſever Parts is demonſtrated by thoſe little Arch or Columns on the right ſide of the follow ing Example.

Example.

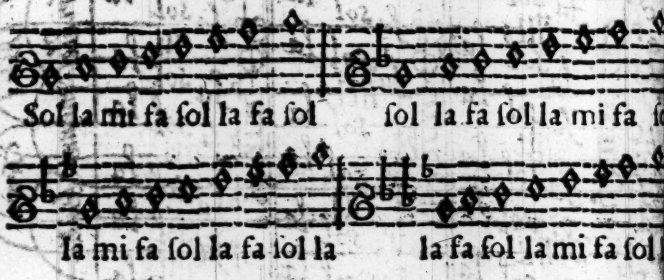


This Example expreſſes the Names of the *Notes* as they be called in the three Removes of your *Mi*. I have ſeen ſome *Songs* with four *Flats*, as is afore mentioned, that is to ſay, in *B mi*, *E la mi*, *A la mi re*, and *D la ſol re*; but this Fourth place of *D la ſol re*, is very ſeldome uſed; and ſuch Songs may be termed Irregular, as to the naming the *Notes* (being rather intended for Inſtruments than Voyces) and therefore not fit to be propoſed to young beginners to ſing: And becauſe I will omit nothing that may be uſeful to Practitioners, I have ſet down a third Example of the naming of the *Notes* in all parts and *Cliffs*, as the *Flats* are aſſigned to all *Cliffs*.

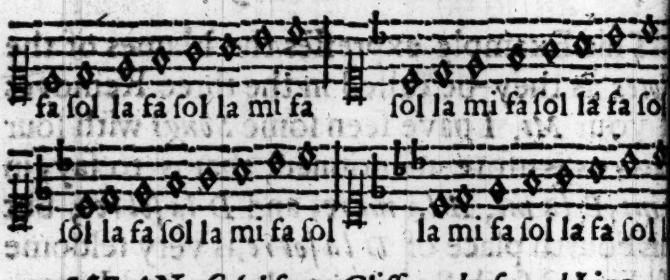
An

An exact Table of the Names *of th* Notes *in all uſual* Cliffs, *expreſſed t the Six ſeveral Parts of Muſick.*

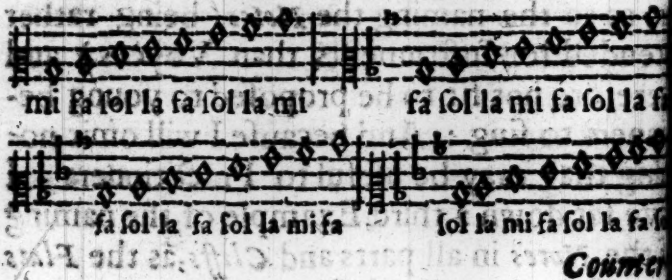
TREBLE, G ſol reut Cliff *on the ſecond* Line.



ALTUS. C ſol fa ut Cliff *on the firſt* Line.

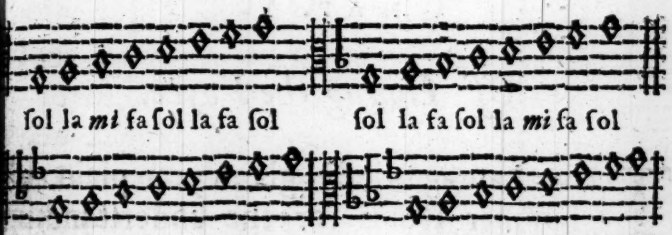


MEAN. C ſol fa ut Cliff *on the ſecond* Line.

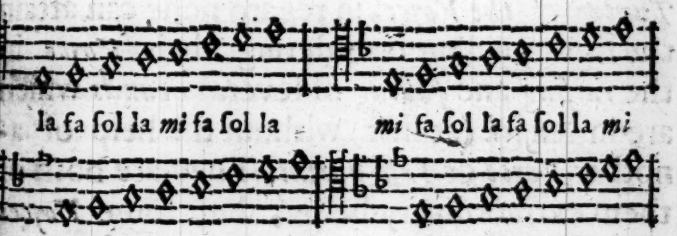


Comme

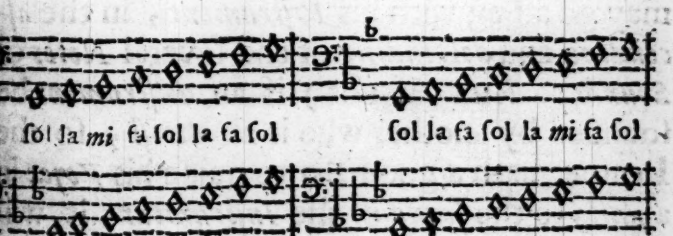
COUNTER-TENOR.



TENOR.



BASS.



Chap. V.

Of Tuning the Voyce.

THus having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gamut*, it will be necessary, before I set down your first *plain Songs*, to insert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their *Voyce* in the *raising* and *falling* of several *Sounds* which are in *Musick* (at first) without the help of another *Voyce* or *Instrument*. They are both of them extraordinary helps, but some *Voyces* are best guided by the *sound* of an *Instrument*, and better, if the Learner have skill thereon to express the several sounds, so that his *Voyce* may go along with his *Instrument*, in the *ascending* and *descending* of the several *Notes* or *Sounds*. And (if not) if an *Instrument* be sounded by another who is an *Artist*, so the Learner hath a good *Ear* to guide his *Voyce* in a *unity* to the *sound* of the *Instrument*, it will with a little practice (by sometimes singing with, and sometimes without) guide his *Voyce* into

into a perfect *Harmony* to ſing any plain *Songs* with exactneſſe; I mean, by *Tuning his Notes* perfectly, *Aſcending* and *Deſcending*, and alſo in the *Raiſing* or *Falling* of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, &c. as in the following *Plain-Songs* is ſet down. At the firſt guiding the *Voyce* therein it will much help if you obſerve this Rule; as for a *Third aſcending*, which is from *Sol* to *Mi*, if at your firſt *Tuning* you *ſound* by degrees all three *Notes*, as *Sol La Mi*, then at ſecond *Tuning* leave out the *La* the middle Note, and ſo you will tune a *third*, which is from *Sol* to *Mi*. This Rule ſerves for the raiſing of *fourths*, or *fifths*, &c. as your third *plain Song* in the next page directs.

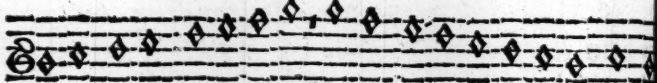
1. Obſerve that in the Tuning of your *Voyce* you ſtrive to have it *cleer*.

2. In the expreſſing of your *Voyce*, or Tuning of *Notes*, let the *Sound* come cleer from your *throat*, & not through your *teeth* by ſucking in your breath, for that is a great Obſtruction to the Cleer utterance of the *Voyce*.

Laſtly, obſerve that in Tuning your firſt *Note* of your *plain Song*, you equal it ſo to the pitch of your *Voyce*, that when you come to your higheſt *Note*, you may reach it without Squeaking, and your loweſt *Note* without Grumbling.

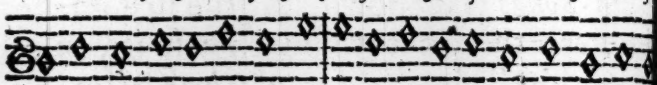
Here followeth the 3 usual Plain Songs for Tuning t
Voyce in the Ascending and Descending of Note

1



Sol la mi fa sol la fa sol sol fa la sol fa mi la sol la s

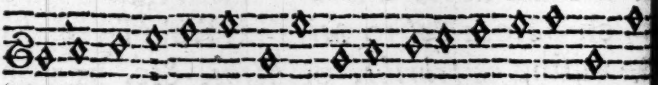
2



Sol mi la fa mi sol fa la la fa sol mi fa la mi sol la s

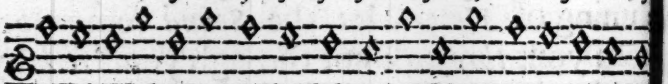
3

Sol la m sol mi sol la mi fa sol fa sol la mi fa sol sol

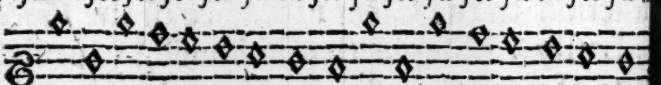


Sol la mi fa sol la sol la sol la mi fa sol la fa sol fa

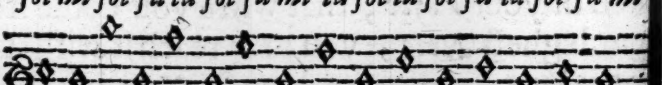
Sol la mi fa sol la fa sol sol sol sol fa la sol la s



fa la sol sol sol sol fa la sol fa sol fa sol fa la sol fa



sol mi sol fa la sol fa mi la sol la sol fa la sol fa mi



la sol sol sol fa sol la sol sol sol fa sol mi sol la sol.

CHA

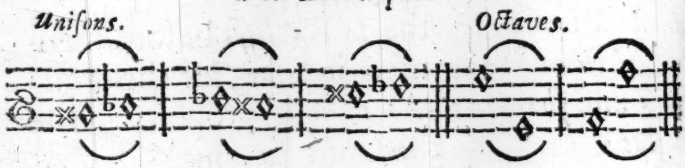
CHAP. VI.

Of Tones or Tunes of Notes.

OBſerve that the 2. B *Cliffs* before mentioned are uſed in Song for the *Flatting* and *ſharping Notes*. The property of the B *flat* is to change *mi* into *fa*, making that Note to which he is joyn'd a *Semitone* or half a *Note* lower: and the B *ſharp* raiſeth the *Note* before which he is ſet a *Semitone* or half a *ſound* higher, but alters not their names, ſo that from *Mi* to *Fa*, and likewiſe from *La* to *Fa* is but a *Semitone*, or a half *Tone* between any two other *Notes* it is a perfect *Tone*, or *ſound*, as from *Fa* to *ſol*, from *ſol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *Sound*. And this may be eaſily diſtinguiſhed, if you try it on the Frets of a *Viol* or *Lute*, you ſhall perceive plainly that there goes two *Frets* to the ſtopping of a whole *Note*, and but one *Fret* to a half *Note*; ſo that it is obſerved that *Mi* and *Fa* do ſerve for the *flatting* or *ſharping* all *Notes* in the *Scale*, and they being rightly underſtood, the other

Notes are easily applied to them; for if *G sol re ut* have a sharp set before it, it is the same with *A la mi re* flat, and B *fa* B *mi* flat, is the same with *A la mi re* sharp, and *C fa ut* sharp is *D sol re* flat, &c as being of one and the same sound, or stopped upon one and the same Fret on the Viol or Violin.

For Example.



For a Discourse of the Cords *and* Discords *I shall only name them in this part of my Book.*

PErfect *Cords* are these, a *Fifth*, *Eighth*, with their *Compounds* or *Octaves*.

Imperfect *Cords* are these; a *Third*, a *sixth*, with their *Compounds*, all other distances reckoned from the *Basse* are *Discords*.

A *Diapason* is a perfect Eight and contains 5 whole Tones, and 2 half Tones, that is in all the seven Natural *sounds* or *Notes* besides the Ground, what *flats* or *sharps* soe're there be. But for a further Discourse, I shall refer you to the Second Part of this *Introduction*, entituled

tuled *The Art of Descant*, made and published by Dr. *Tho. Campian*, and now added as a Necessary dependant to this Book, with new Observations thereon by Mr. *Chr. Simpson*. My purpose in this Book being onely to set down the Rules for the *Theorick* part of Musick, so far as is necessary to be understood by young Practitioners in *Musick*, either Vocal or Instrumental. I shall therefore proceed to the next Rules for the *Notes*, their *Time* and *Proportions*.

Chap. VII.

The Notes; *their* Names, Number, *and* Proportions.

Example.

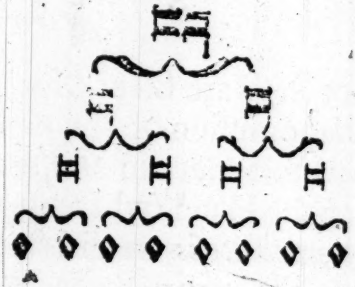
Large. Long. Brief. Sembr. Minum. Crotchet. Quaver. Semiq.

MEasure in this Science is a *Quantity* of the *length* and *shortnesse* of *Time*, either by *Natural Sounds* pronounced by the *Voyce*,

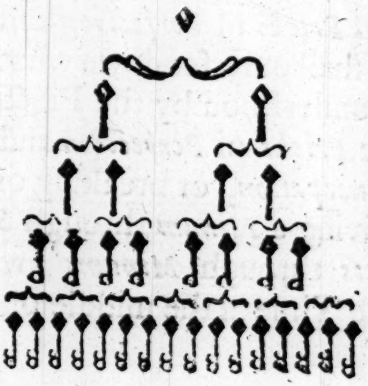
or by *Artificial*, upon *Instruments*; which *Measure* is by a certain Motion of the Hand expressed in a variety of Notes; of the which observe, that *Notes* in *Musick* have two *Names*, one for *Tune*, the other for *Time* or Proportion of *Notes* to a certain *Sound*. The *Names* of *Notes* in *Tuning* I have set down in the former Chapter, as being Four, *Sol*, *La*, *Mi*, *Fa*. Those in the Proportion of *Time* are Eight, as *Large*, *Long*, *Brief*, *Semibrief*, *Minum*, *Crotchet*, *Quaver*, *Semiquaver*, as is expressed in the foregoing Example at the beginning of this Chapter. The *four* first *Notes* are of *Augmentation* or Increase, the *four* latter of *Diminution* or Decrease, and are thus *proportioned*: The *Large* being the first of *Augmentation*, and longest in *Sound*: The *Semibrief* being the last of *Augmentation* is the Shortest, and in *Time* is called the *Master Note*, being of one *Measure* by himself; all the other *Notes* are reckoned by his value, by *Augmentation* or *Diminution*. The *Large* is 8 *Semibriefs*. The *Long* 4. The *Brief* 2. The *Semibrief* 1. (or, as I may term him) the *Time Note*. The latter four of *Diminution* or Decrease, are these, the *Minum*, the *Crotchet*, *Quaver*, *Semiquaver*: These are reckoned to or in the *Semibrief* (as the other were

were by, for here (according to the ordinary Proportion of *Time*) we account two *Minums* to the *Semibrief*, two *Crotchets* to the *Minum*, two *Quavers* to the *Crotchet*, two *Semiquavers* to the *Quaver*: For Example.

Notes of Augmentation.

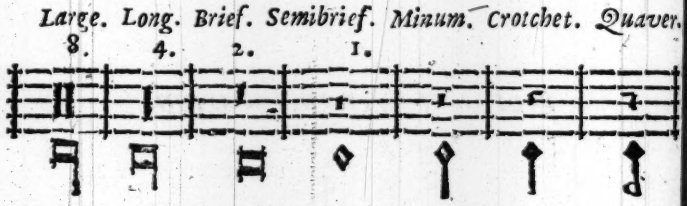


Notes of Diminution.



Chap. VIII.

Of the Reſts, *or* Pauſes; *of* Prick, *and* Notes *of* Sincopation.



Pauſes or *Reſts* are ſilent *Characters*, or an *Artificial* omiſſion of the *Voyce* or *Sound*, proportioned to a Certain *Meaſure* of *Time*, by *Motion* of the Hand (whereby the Quantity of *Notes* and *Reſts* are directed) by an Equal *Meaſure*, the *Signatures* and *Characters* of which you ſee placed over each Note in the Example at the beginning of this Chapter.

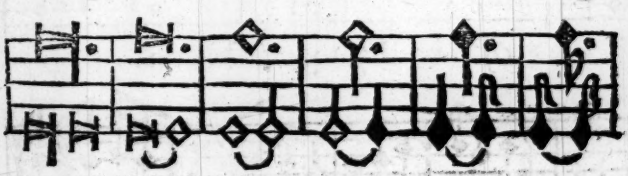
Further, I ſhall add, that to theſe Notes appertain certain other *Rules*, as *Augmentation*, *Sincopation*, *Pricks* of *Perfection* and *Addition*: of which I ſhall only ſet down what is neceſſary to be underſtood by the Practitioner; as firſt, of the *Pricks* of *Perfection* and *Addition*; next of *Sincopation*, or breaking of the *Time* by the Driving a *Minum* through *Semibriefs*, or *Crotchets* through *Minums*, which is the beating the Time in the middle of a Note or Sound.

First,

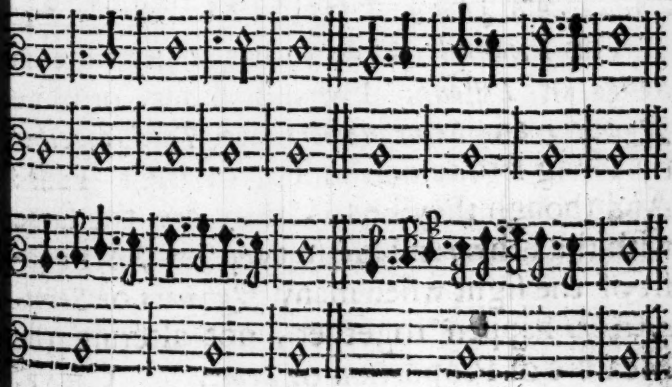
Firſt, this *Prick* of *Perfection* or *Addition* s ever placed on the right ſide of all Notes thus, 𝅜· 𝅝· 𝅗𝅥· ♩· for the prolonging the ſound of that Note it follows to half as much more: For example, the *Prick* which is placed after a *Semibrief* is in proportion a *Minum*, and makes that *Semibrief* which before was but two *Minums* to be three *Minums*, in one continued Sound, and ſo the like value to other Notes, the *Prick* being always half ſo much as the Note it follows.

Example.

Prick *Long. Brief. Semibrief. Minum. Crotchet. Quaver*



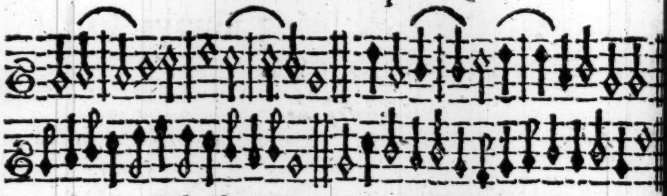
A further Example of the *Prick Notes*, wherein you ſee your Meaſure of the *Time* barred, acccording to the *Semibrief*, both by Prick *Semibriefs*, *Minums* and *Crotchets*.



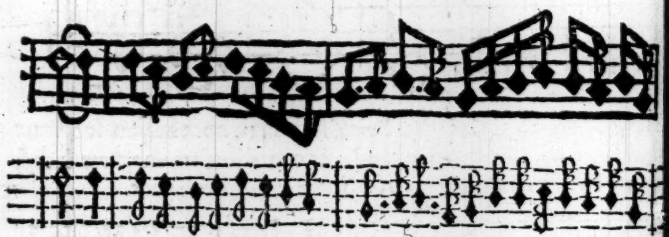
Second, *Pricks* of *Perfection* are used for Perfecting of Notes, as is only used in the *Triple Time*, of which I shal speak more at the latter end of Chap. 9. Of *Moods* and *Time*.

Third, *Sincopation* is when the beating of *Time* falls to be in the midst of a *Semibrief* or *Minum*, &c. or as we usually term it *Note driven* till the *Time* falls even again:

For Example.



Of the Tying *of* Notes.



This *Example* shews, that many times in *Songs* or *Lessons*, Two, or Four, or more *Quavers* and *Semiquavers* are *Tyed together* by a long stroke on the Top of their Tails: And though they be so, they are the same with the other, and are so tyed for the benefit of the sight when many *Quavers* or *Semiquavers* happen together, not altering the Measure or Proportion of *Time*.

Chap. IX.

Of the Keeping *of* Time *by the Meaſure of the* Semibrief *or* Maſter Note.

OBſerve that to the *Meaſure* of the *Semibrief* all *Notes* are proportioned, his owne *Meaſure* is expreſſed (by a *Natural* Sound of the *Voyce*, or *Artificial* on an *Inſtrument*) to the Moving of the *Hand up* and *down* when his *Meaſure* is whole; in Notes of *Augmentation*, the *Sound* is continued to more then one *Semibrief* but in *Notes* of *Diminution*, the *Sound* is variouſly broken into *Minums*, *Crotchets*, and *Quavers*, or the like. Then in the Keeping your *Time* your hand goes up at the one half, which is a *Minum*, or his Proportion, and down at the other; As when four *Crotchets* which makes a *Semibrief*, or the like, then two up and two down. This Rule obſerve according to the *Meaſure* of thoſe Notes your *Semibrief* is divided into, be it either *Triple*, *Dupla* or *Common* Time.

Chap. X.

Of the Four Moods *or* Proportions *of the* Time, *or* Measure *of* Notes.

The usual Moods *may not here be miſt,*
In them much cunning doth conſiſt.

THere are four *Moods*, the which are divided into four *Tables*, that is to ſay,

- *Moods.*
  - *Great.*
    1. The *Perfect* of the *More.*
    2. The *Perfect* of the *Leſs.*
  - *Leſs.*
    3. The *Imperfect* of the *More.*
    4. The *Imperfect* of the *Leſs.*

Theſe *Four* Moods were of uſe in former time

mes, but of late years the Musick which ath been composed by those of our Nation, ther for *Voyce* or *Instrument*, have made use nly of the two latter; (that is to say, the *mperfect of the More*, the *Imperfect of the Less*, ne being called the *Triple Time*, the other e *Duple* or *Common Time*, these two being fficient to expres much variety of Musick: owe'r, because the *Italians* do at this day e in their Musicks all four, I will not omit give you the *Definition* and *Proportions* of l Four to their order, But be more large on the two latter, because of most and only e to the Practitioners of our Nation.

Example of the two first Moods.

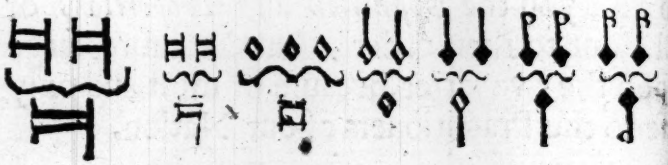
THe *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, ree *Briefs* to a *Long*, three *Semibriefs* to a *rief*, three *Minums* to a *Semibrief*, &c. And is Sign or Mark is thus ⊙ 3.

The Perfect of the More ⊙ 3

The

2. THe *Perfect of the Leſs*, is when all go by two, except the *Semibriefs*, as two *Longs* to a *Large*, two *Briefs* to a *Long*, three *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, &c. and his Sign or Mark is made thus,

The Perfect of the Leſs ☉ 3



Example of the two laſt or moſt Uſual Moods.

3. THe *Imperfect of the More*, is when all goes by Two, except the *Minums*, which goes by Three; as, two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, three *Minums* to the *Semibrief*, with a Prick of *Perfection*, which makes the whole proportion of *three Minums*, and is called a *Time.)* His *Mood* is thus ſigned ☉ 3, and this is uſually called the *Triple Time.*

Example.

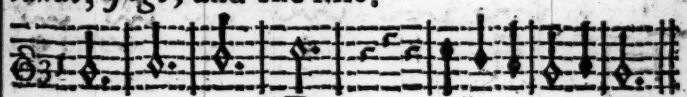
The Imperfect of the More ⊙ 3

This *Mood* is much uſed in *Airy Songs* and *Galliards*, and is uſually called *Galliard* or *Triple Time*, and is of two Motions, the one ſlow the other more ſwift.

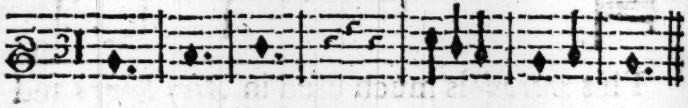
The firſt, when his *Meaſure* is by three *Minums* to a *Semibrief* with a *Prick*, which *Prick* is for *Perfection*, to make it a perfect *Time*, and is uſually called *Three to one.*

Example

The ſecond *Meaſure* of this *Triple Time* is to a more ſwifter motion, is meaſured by three *Crotchets* or a *Minum* with a *Prick* for *Perfection.* This ſwifter *Meaſure* is appropriated or uſed in *Light* Leſſons, as *Corants*, *Sarabands*, *Jigs*, and the like.

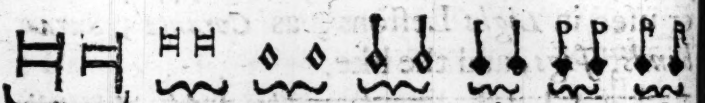


This ſwifter *Triple time* is ſometimes prick'd in *Black* Notes, which *Black* Note is of the ſame Meaſure with the *Minum* in the foregoing Example, but is ſeldome uſed, becauſe the *Minums* are the ſame and ſerve as well. *For Example.*



4. THe *fourth* or laſt *Mood* which is called the *Imperfect of the Leſſe*, is when all goes by two, as two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, two *Crotchets* to a *Minum*, &c. and this is called the *Duple* or *Semibrief Time*, (many call it the *Common Time*, becauſe moſt uſed) and his *Mood* is thus marked ₵, and is uſual in Anthems, Songs, Fantaſies, Pavans, Almans, and the like, whoſe *meaſure* is ſet down in this following Example.

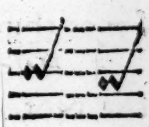
The Imperfect of the Leſſe ₵



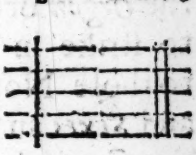
Chap. XI.

Of the ſeveral Adjuncts and Characters *uſed in* Muſick.

1. A *Direct* is uſually at the end of a Line, and ſerves to direct the place of the firſt Note on the next Line, and are thus made, *A Direct.*



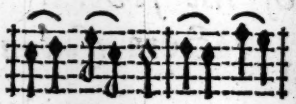
2. *Bars* are of two ſorts, *Single* and *Double*. The *Single Bars* ſerve to divide the *Time* according to the Meaſure of the *Semibrief*. The *Double Bars* are ſet to divide the ſeveral *Strains* or *Stanzaes* of the *Songs* and *Leſſons*, and are thus made; *Single.* *Double.*



3. A *Repeat* is thus marked 𝄇 and is uſed to ſignifie that ſuch a part of a Song or Leſſon muſt be played or Sung over again from that Note over which it is placed.

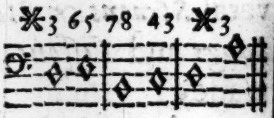
4. Of *Tyes* or *Binds*. A *Tye* is of two uſes; firſt, when the *Time* is broken or ſtrook in the middle of the Note, it is uſual to *Tye* two *Minums*, or a *Minum* or a *Crotchet* together, as thus;

Second ſort of *Tyes* is when two or more Notes are to be Sung to one ſyllable, or two Notes or more to be plaid with once drawing the Bow on *Viol* or *Violin*, as thus,

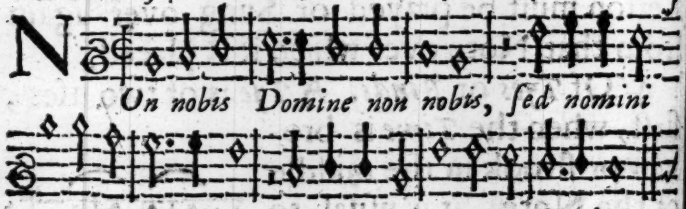

and for him that ſhall.

5. *Hold* is thus 𝄐 made, and is placed over the Note which the *Author* intends ſhould be held to a longer Meaſure then the Note contains. And over the laſt note of a Leſſon.

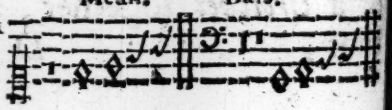
6. The *Figures* uſually placed over Notes in the *Through Baſſe* of *Songs* or *Ayres*, is for the *Organ* or *Theorbo*, to direct the Performer to ſtrike in other parts to thoſe Notes as *thirds* and *Sixes* and the like to the Ground. Examp.



A Canon 3 parts in one, *Treble. Mean*, and *Baſs.*

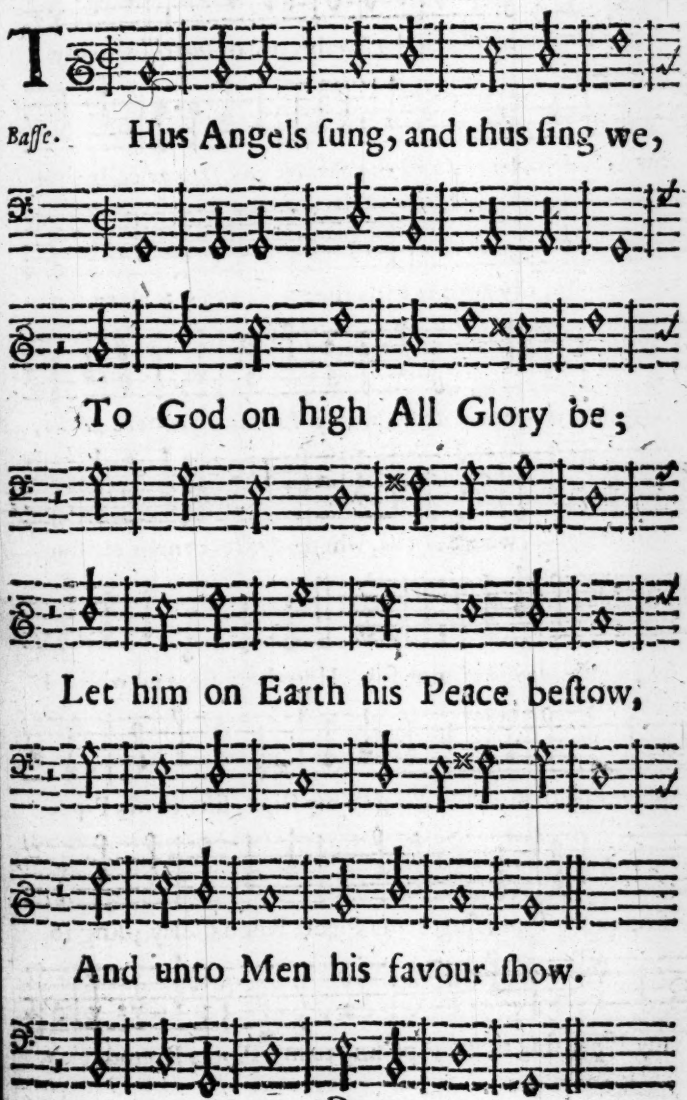

No nobis Domine non nobis, ſed nomini tuo da Gloriam, ſed nomini tuo da Gloriam.

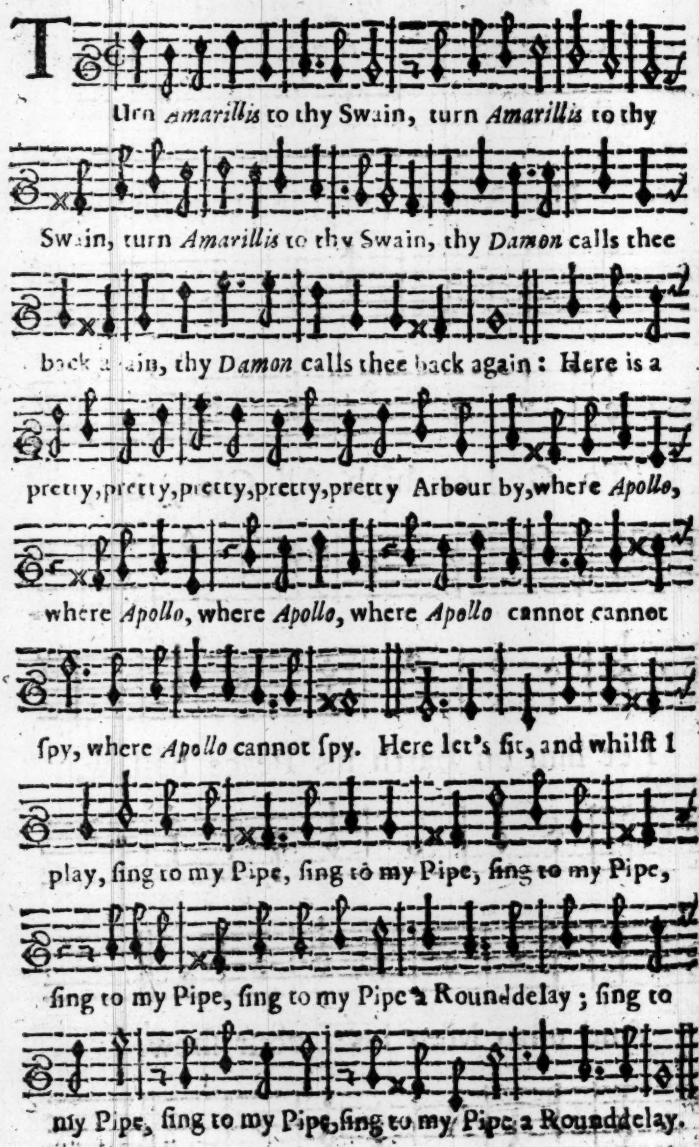
Mean. Baſs.

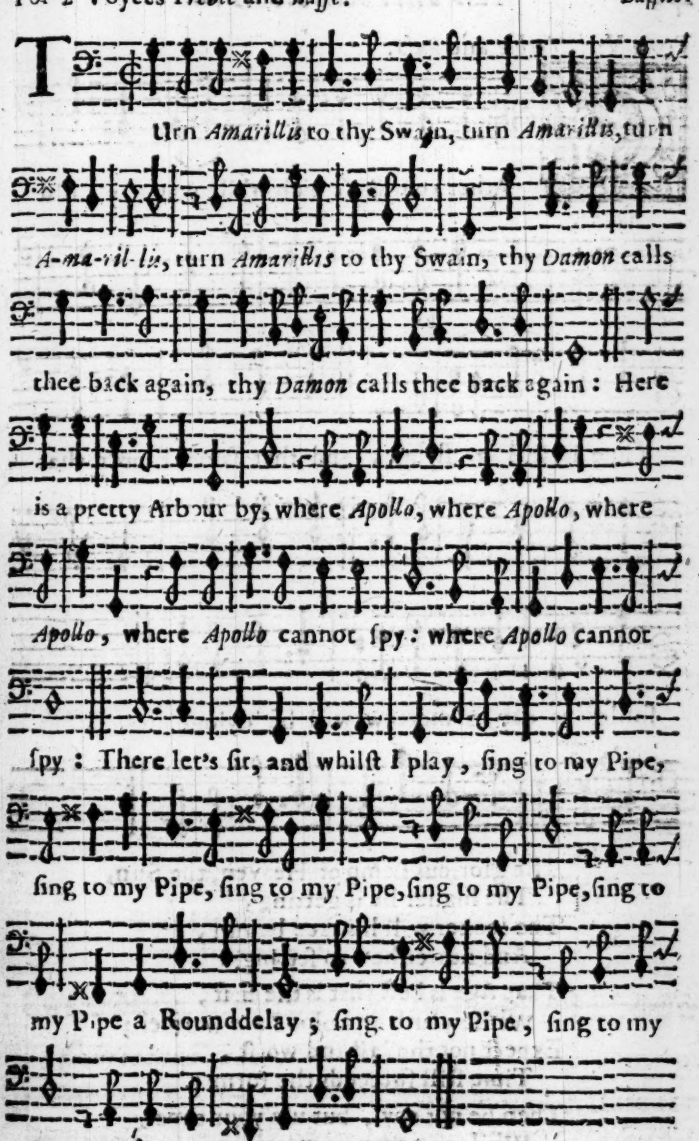


Theſe two direct when the other parts are to follow.

For 2 Voc. *Treble* and *Baſs.* *Hymne.* Luk. 2. 13.



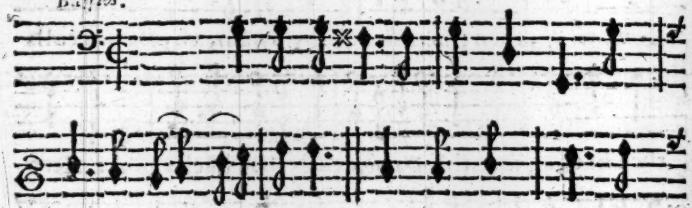

Turn *Amarillis* to thy Swain, turn *Amarillis* to thy
Swain, turn *Amarillis* to thy Swain, thy *Damon* calls thee
back again, thy *Damon* calls thee back again: Here is a
pretty, pretty, pretty, pretty, pretty Arbour by, where *Apollo*,
where *Apollo*, where *Apollo*, where *Apollo* cannot cannot
ſpy, where *Apollo* cannot ſpy. Here let's ſit, and whilſt I
play, ſing to my Pipe, ſing to my Pipe, ſing to my Pipe,
ſing to my Pipe, ſing to my Pipe a Rounddelay; ſing to
my Pipe, ſing to my Pipe, ſing to my Pipe a Rounddelay.


Turn *Amarillis* to thy Swain, turn *Amarillis*, turn
A-ma-ril-lis, turn *Amarillis* to thy Swain, thy *Damon* calls
thee back again, thy *Damon* calls thee back again: Here
is a pretty Arbour by, where *Apollo*, where *Apollo*, where
Apollo, where *Apollo* cannot ſpy: where *Apollo* cannot
ſpy: There let's ſit, and whilſt I play, ſing to my Pipe,
ſing to my Pipe, ſing to my Pipe, ſing to my Pipe, ſing to
my Pipe a Rounddelay; ſing to my Pipe, ſing to my
Pipe, ſing to my Pipe a Rounddelay.

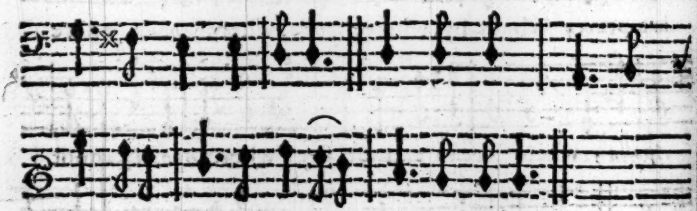
For 2 Voc. *Treble* and *Baſs.*

Ather your Roſe buds while you may, old

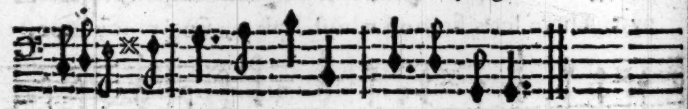
Baſſus.



Time is ſtill a flying, and that ſame Flow'r that



ſmiles to day, to morrow will be dying.

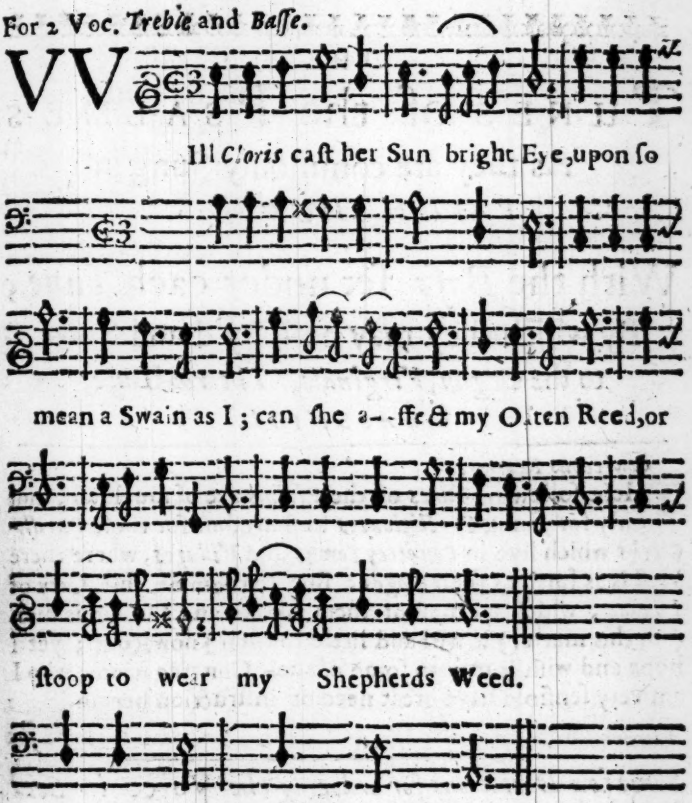


The glorious Lamp of Heaven, the Sun,
The higher he is getting,
The ſooner will his race be run,
And nearer he's to ſetting.

That Age is beſt that is the firſt,
While youth and blood are warmer;
Expect not the laſt and worſt,
Time ſtill ſucceeds the former.

Then be not coy, but uſe your time,
While you may go marry;
For having once but loſt your prime,
You may have every tarry.

For 2 Voc. *Treble* and *Baſſe.*



What Rural ſport can I deviſe
To pleaſe her Ears, to pleaſe her Eyes;
Fair *Cloris* ſees, fair *Cloris* hears
With Angels Eyes, with Angels Ears.

Courteous Reader.

For more ſhort *Songs* and *Ayres* of this Nature for Beginners, you may be plentifully ſtored out of that Book lately publiſhed, entituled *Select Ayres and Dialogues for One, Two, and Three Voyces.*

THE

TUNES of the PSALMES

As they are commonly Sung in
PARISH-CHURCHES.

With the *Baſs* ſet under each *Tune*,

By which they may be Play'd and Sung
to the *Organ*, *Virginals*, *Theorbo-Lute*,
or *BASS-VIOL.*

Courteous Reader,

THeſe following *Tunes* of the *Pſalms* are of much uſe, not only for young *Practitioners* in Song, but for thoſe *Pariſh-Clerks* which live in *Countrey Towns* and *Villages*, where there *skill* is as ſmall as their *Wages*: But to them of this City of *London*, which are moſt of them Skilful and Judicious men (in this matter) it will add little to their knowledge; yet I hope and wiſh it may to ſome of their Congregations, who I am very ſenſible have great need of inſtruction herein.

J. P.

Some few Directions for ordering the Voyce *in Setting theſe following* Tunes *of the Pſalmes.*

Firſt, obſerve how many *Notes* Compaſs the *Tune* is, next the place of your firſt *Note*, and how many above and below him, that thereby you may give the *Tune* of your firſt *Note* ſo as the reſt may be Sung in the Compaſs of the Voyce, without *Squeaking* above, or *Grumbling* below. For the better underſtanding of which take notice of thoſe few Directions in the next page.

Of the 10 *Short Tunes* uſed to 4 Lines only, whoſe *meaſure* is to Eight *Syllables* on the firſt Line, and ſix on the next: and may be Sung to any *Pſalm* of that *meaſure*.

Oxford Tune *Cambridge* Tune *New* Tune *Low Dutch* Tune *York* Tune	To Pſal. *Conſolatory.*	*Theſe 7. ſhort Tunes in the Tuning the firſt Note will bear a cheerful high pitch, in regard their whole compaſs from the loweſt Note to the higheſt is not above 5. or 6. Notes.*
Windſor Tune	To Pſ. of *Prayer Confeſſion* and *Funerals.*	
Cambridge ſhort Tune	To *Peculiar* Pſal. as 25, 67, 70. 134.	
St. *David's* Tune *Martyrs* Tune *Wincheſter* Tune	To Pſalms of *Praiſe*, and *Thanksgiving.*	*Theſe* 3. Tunes *are* 8. Notes *compaſſe above the Firſt* Note, *and therefore muſt begin low.*

Of 7 *Long Tunes* following in this Book.

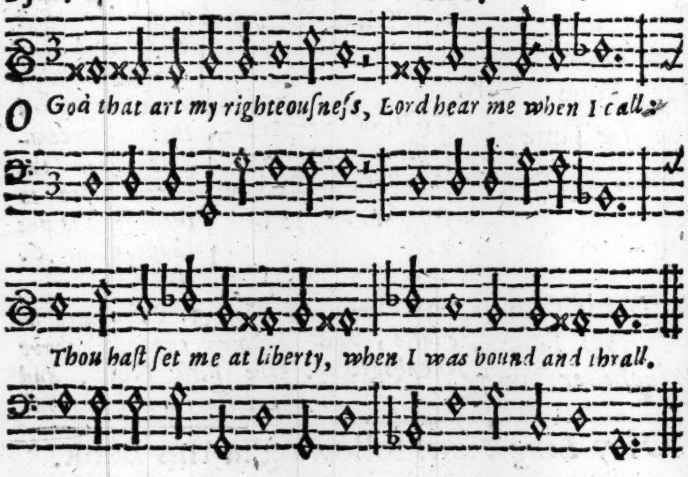
1 *Pſal.* Tune 81 *Pſal.* Tune 119 *Pſ.* Tune	*Theſe* 3 Tunes *begin low, for the Compaſs is Nine* Notes, *Eight above the firſt* Note *of the* Tune.
51 *Pſal.* Tune 100 *Pſ.* Tune	*Theſe two* Tunes *begin your firſt* Note *Indifferent high, in regard the* Tune *Deſcends* 4 Notes *lower than it.*
113 *Pſ.* Tune 144 *Pſ.* Tune	*Theſe two* Tunes *begin your firſt* Note *low, in regard the* Tune *Aſcends* 8 Notes *above it.*

Courteous Reader,

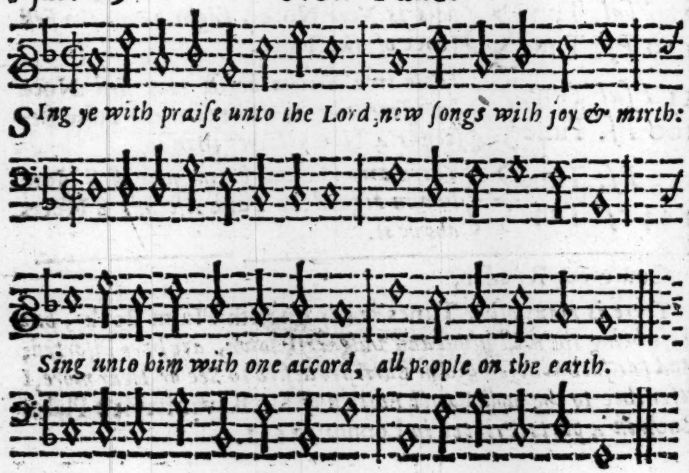
There is many other Tunes *in our* Engliſh Pſalm Book, *but theſe being the moſt uſual and vulgarly known, are here inſerted; And for ſuch whoſe Skill or Curioſity deſire to See or Hear more, I refer thee to the moſt Exact Edition of* Mr. Ravenſcroft's Pſalm Book *in 4 parts, Printed in* London, 1621.

The ten Short Tunes proper to any Pſalm whoſe Meaſure is eight Syllables on the firſt line and ſix on the next.

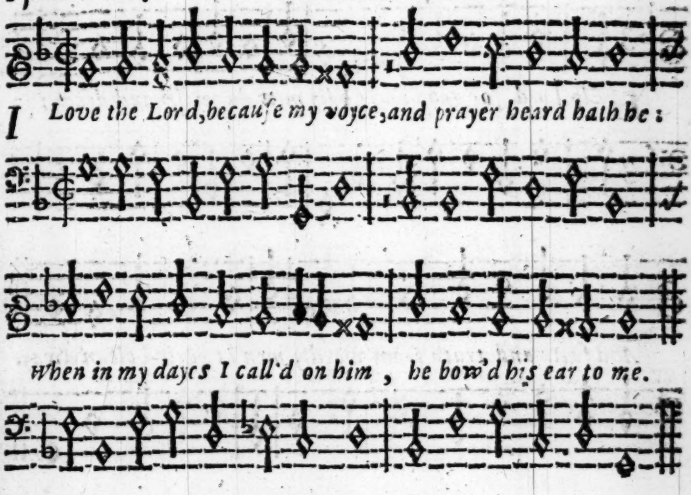
Pſal. 4. Oxford Tune.



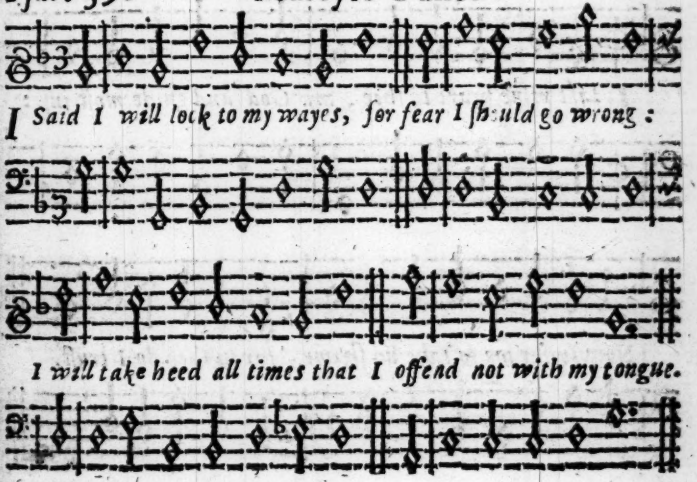
Pſal. 69 New Tune.



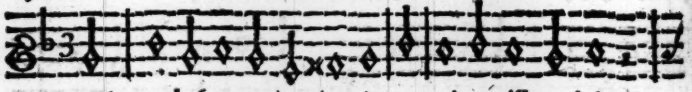
Pſal. 116. Windſor Tune.



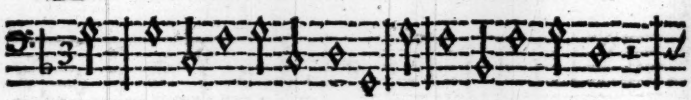
Pſal. 39. Martyrs Tune.



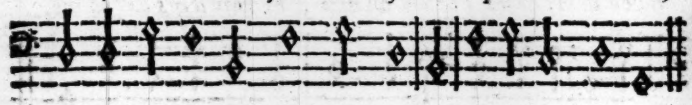
Pſal. 12. Cambridge Tune.



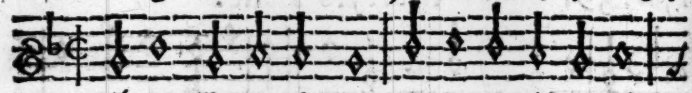
HElp Lord, for good and godly men do periſh and decay:



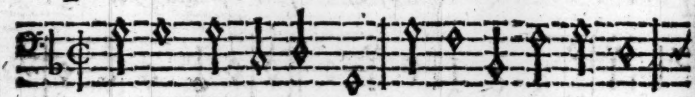
And faith and truth from wordly men is parted clean away.



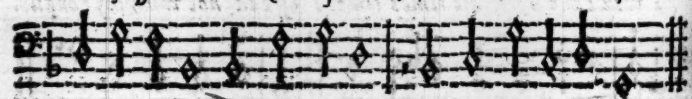
Cambridge ſhort Tune. *Pſ.* 25. 50. 67. 70. 134.



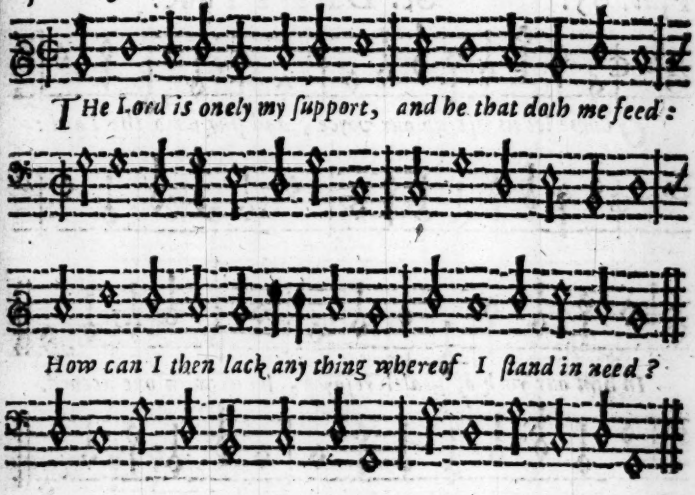
I Liſt mine heart to thee, my God and guide moſt juſt:



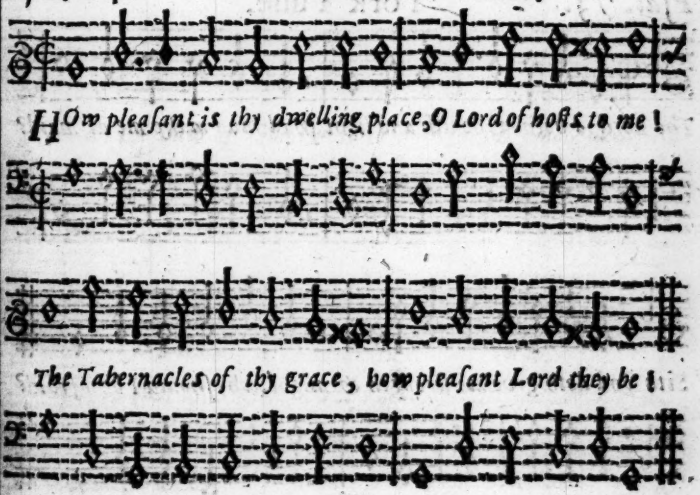
Now ſuffer me to take no ſhame, for in thee do I truſt.



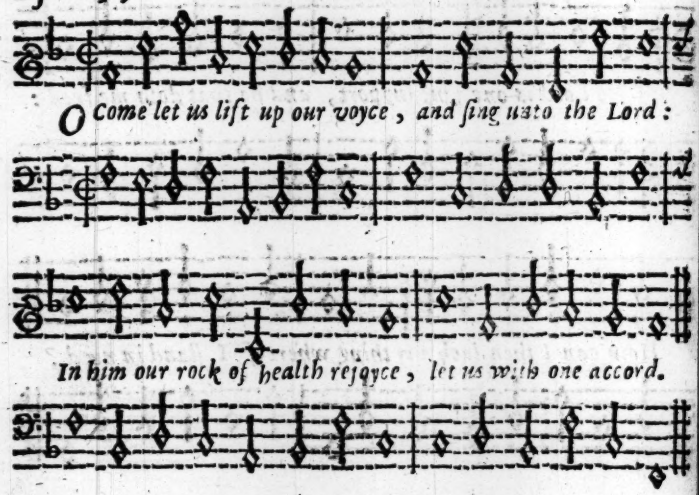
Pſal. 23. Low Dutch Tune.



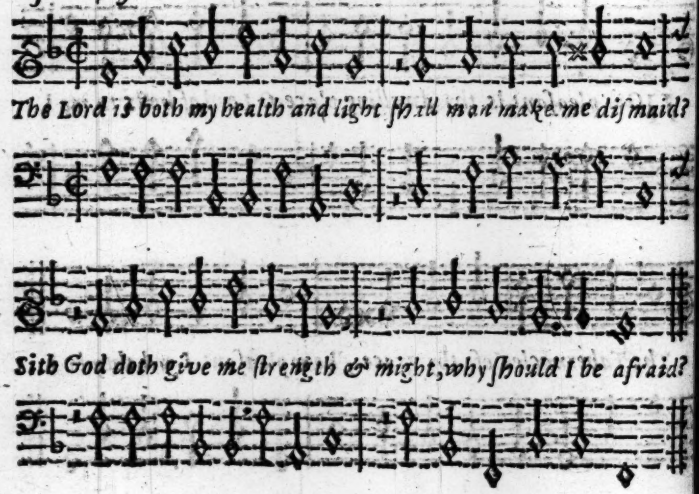
Pſal. 84. Wincheſter Tune.



Pſal. 95. St. David's Tune.

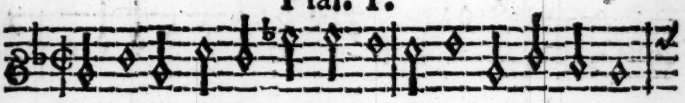


Pſal. 73. York Tune.

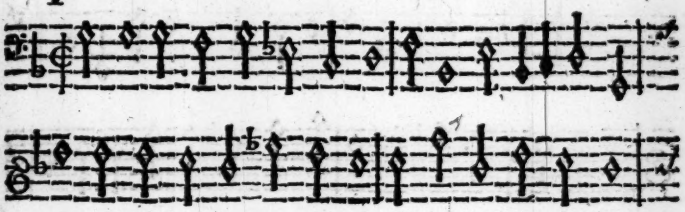


Long Tunes which may be Sung to any PSALM, *whose Measure is 8 Syllables in the first line, and six in the next.*

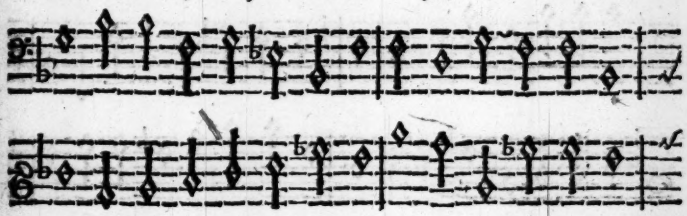
Psal. 1.



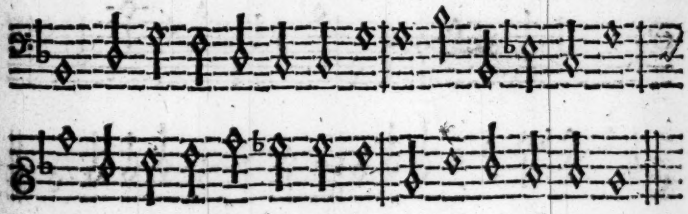
THe man is bleſt that hath not bent to wicked read his ear:



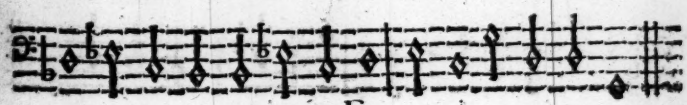
Nor led his life as ſinners do, nor ſat in ſcorners Chair.



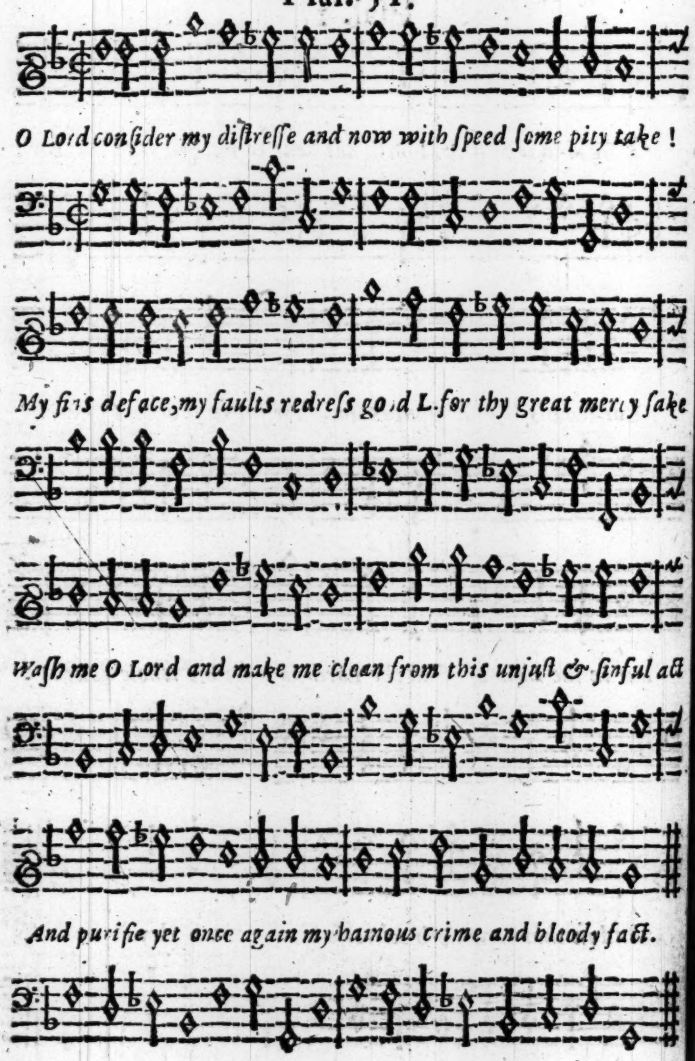
But in the Law of God the Lord doth ſet his whole delight:



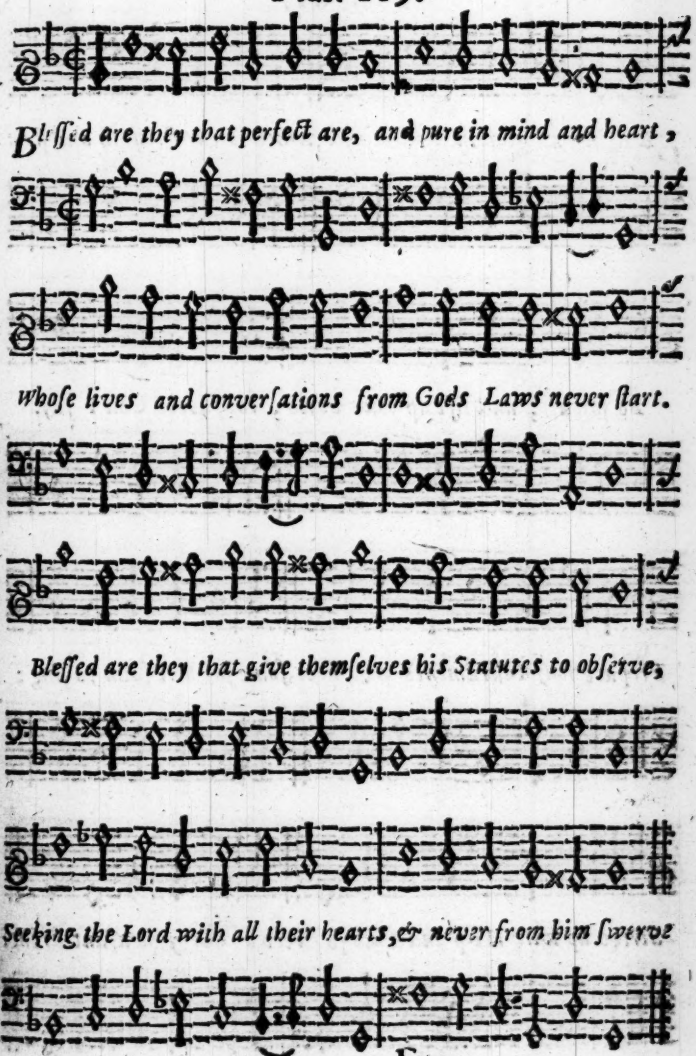
And in that Law doth exerciſe himſelf both day and night.



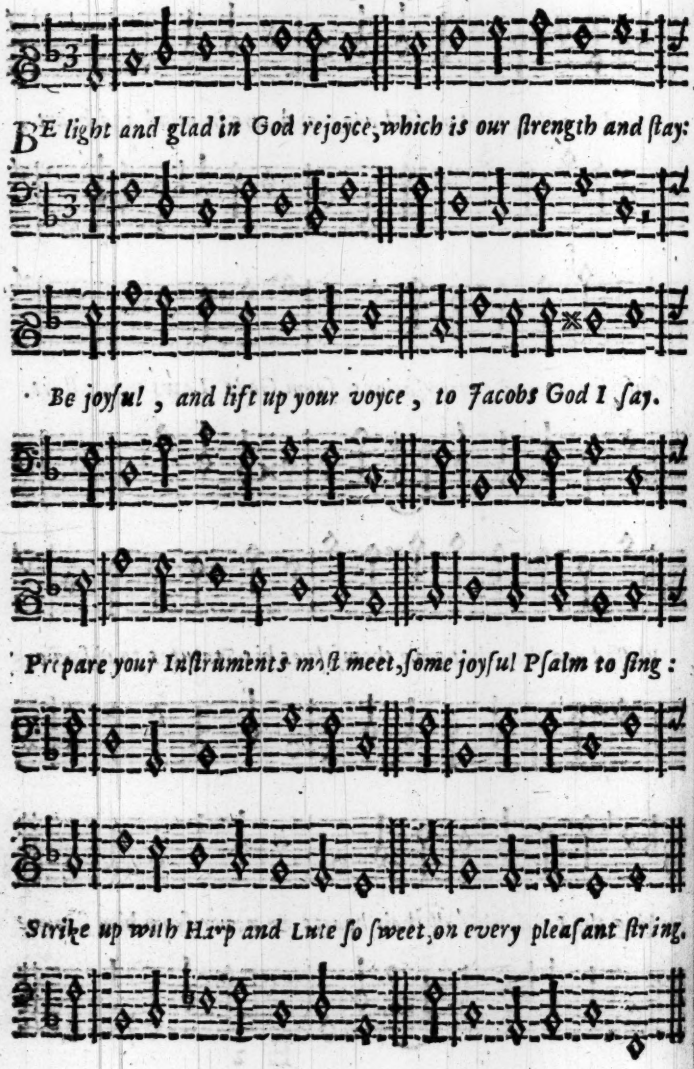
Pſal. 51.


O Lord conſider my diſtreſſe and now with ſpeed ſome pity take !
My ſins deface, my faults redreſs good L. for thy great mercy ſake
Waſh me O Lord and make me clean from this unjuſt & ſinful act
And purifie yet once again my hainous crime and bloody fact.

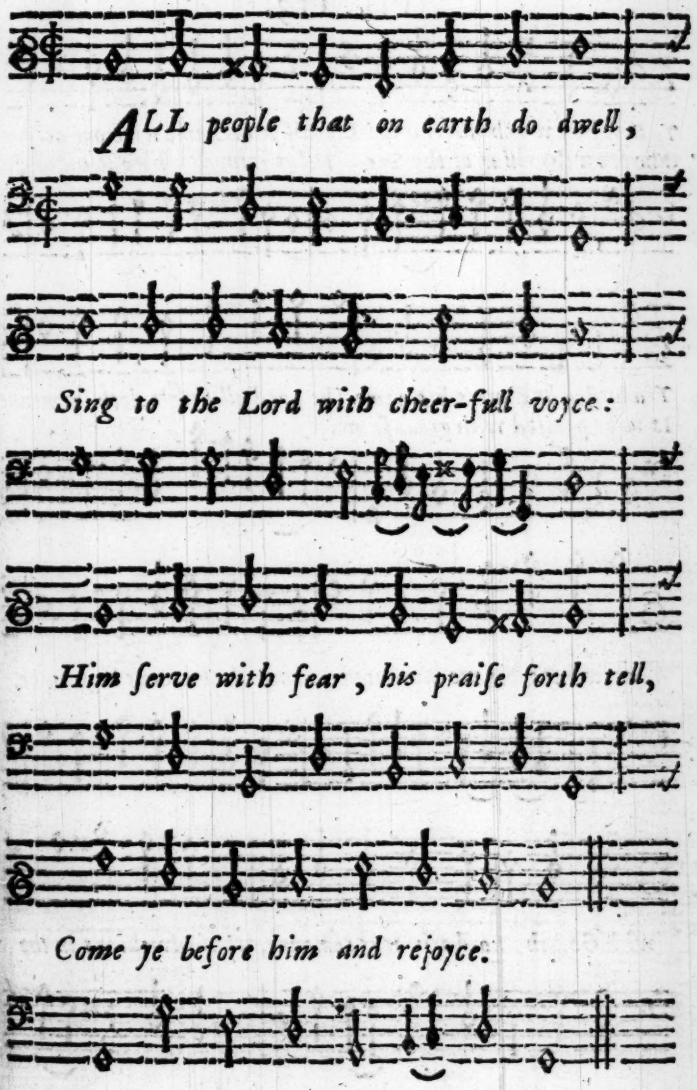
Pſal. 119.


Bleſſed are they that perfect are, and pure in mind and heart,
Whoſe lives and converſations from Gods Laws never ſtart.
Bleſſed are they that give themſelves his Statutes to obſerve,
Seeking the Lord with all their hearts, & never from him ſwerve

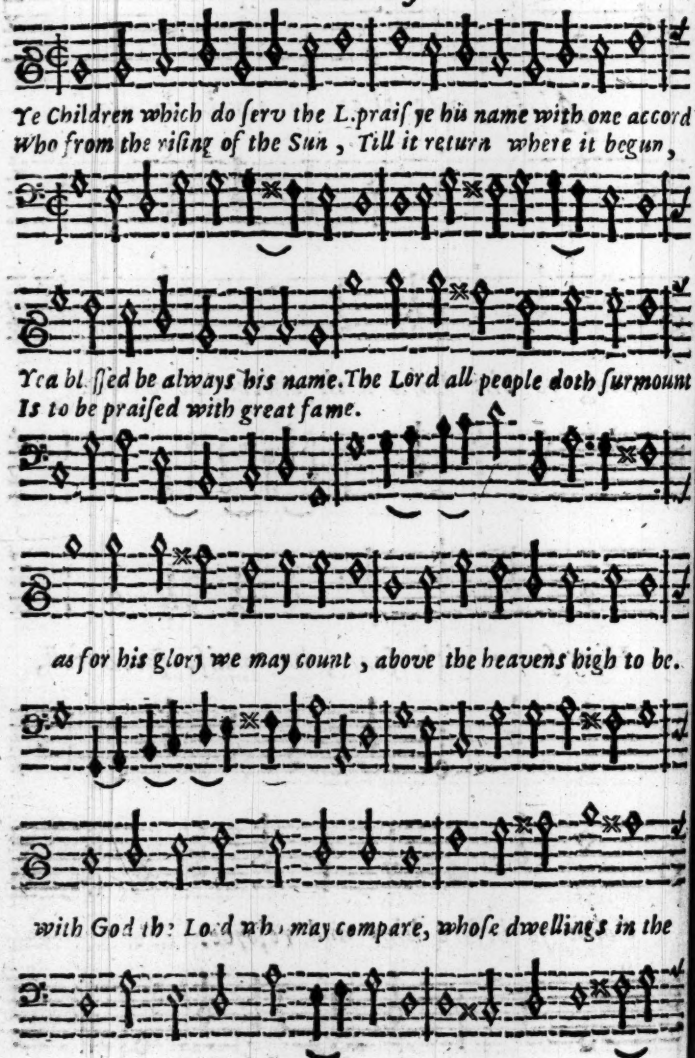
Pſal. 81.


BE light and glad in God rejoyce, which is our ſtrength and ſtay:
Be joyful, and lift up your voyce, to Jacobs God I ſay.
Prepare your Inſtruments moſt meet, ſome joyful Pſalm to ſing:
Strike up with Harp and Lute ſo ſweet, on every pleaſant ſtring.

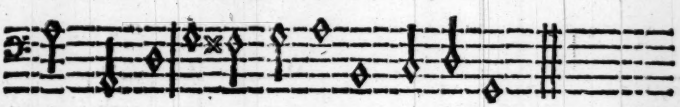
Pſal. 100.


ALL people that on earth do dwell,
Sing to the Lord with cheer-full voyce:
Him ſerve with fear, his praiſe forth tell,
Come ye before him and rejoyce.

Pſal. 113.

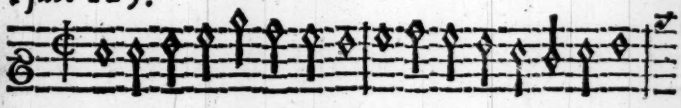

Ye Children which do ſerv the L. praiſ ye his name with one accord
Who from the riſing of the Sun, Till it return where it begun,
Yea bleſſed be always his name. The Lord all people doth ſurmount
Is to be praiſed with great fame.
as for his glory we may count, above the heavens high to be.
with God the Lord who may compare, whoſe dwellings in the

heavens are, of ſuch great power and force is he.

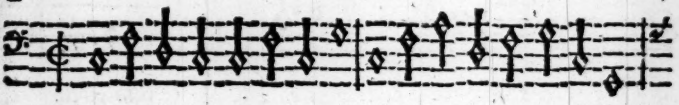


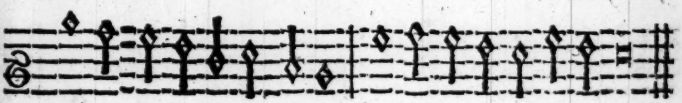
Ten Commandement Tune.

Pſal. 125. Second Metre.

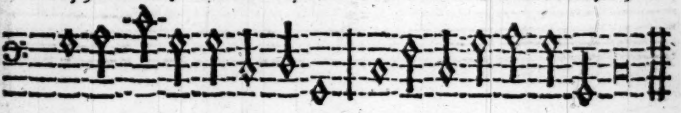


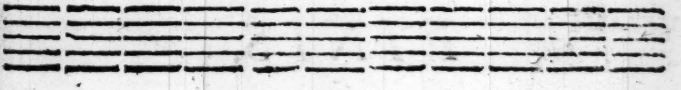
THoſe that do put their confidence upon the Lord our God only,



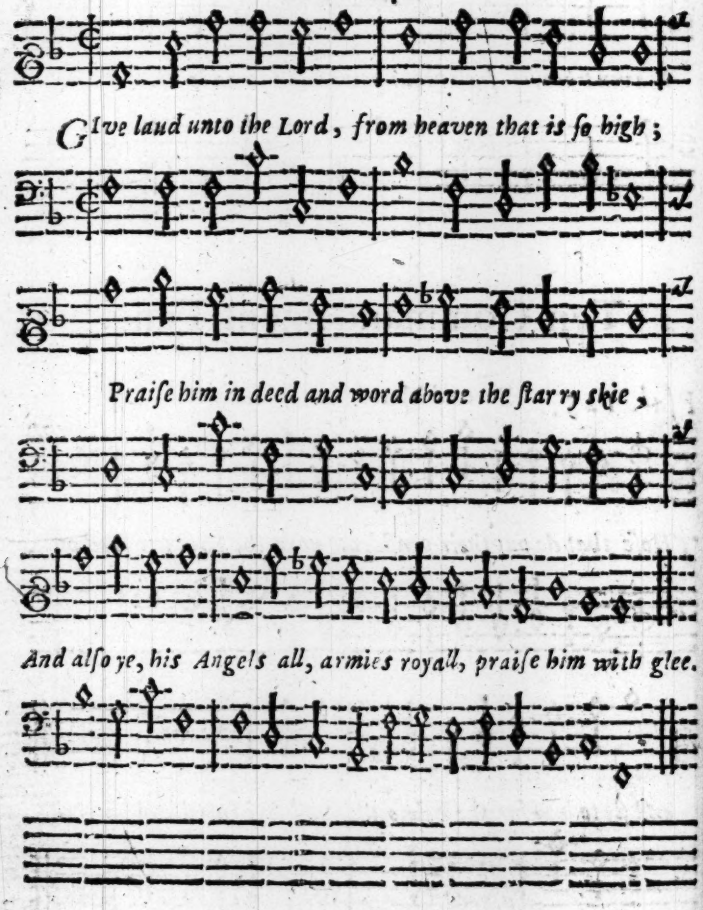


and fly to him for their defence in all their need and miſery.





Pſal. 148.



FINIS.

A Brief Diſcourſe of, and Directions for Singing after the Italian *manner: Wherein is ſet down thoſe Excellent Graces in Singing now uſed by the* Italians: *Written ſome time ſince by an* Engliſh *Gentleman who lived many years in* Italy, *and Taught the ſame here in* England; *intending to publiſh the ſame, but prevented by Death.*

Courteous Reader,

This Manuſcript fortunately came to my hand, which having diligently peruſed, and perceiving the Authors intent to have publiſh'd it, I thought it would be uſeful to add ſome part thereof to this my Diſcourſe of the Theorie of Muſick; but being cautious of publiſhing any thing of this kind on my own weak judgment, I communicated my intended purpoſe to ſome of the moſt Eminent Maſters of this Kingdome, who (after their peruſal) gave a good approbation thereof; ſo that if thou doſt reap any benefit thereby, thou art beholden to them, and not to me, any more then for Publiſhing the ſame.

The Proem to the ſaid Diſcourſe is to this effect.

HItherto I have not put forth to the view of the world thoſe fruits of my Musick Studies employed about that noble

ble manner of *Singing* which I learnt of my Maſter the famous *Scipione del Palla* in *Italy*; nor my Compoſitions of *Ayres* Compoſed by me, which I ſaw frequently practiſed by the moſt famous Singers of *Italy*, both Men and Women: But ſeeing many of them go about maimed and ſpoyl'd, and that thoſe long winding Points were ill perform'd, I therefore deviſed to avoyd that old manner of Diviſion which has been hitherto uſed, being indeed more proper for Wind and Stringed Inſtruments than for the Voyce: And ſeeing that there is made now adayes an indifferent and confuſed uſe of thoſe Excellent *Graces* and Ornaments to the good manner of Singing, which we call *Trills*, *Grapps*, *Exclamations* of *Increaſing* and *Abating* of the Voyce, of which I do intend in this my Diſcourſe to leave ſome foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my laſt *Ayres* for one Voyce to the *Theorbo*, not following that old way of *Compoſition*, whoſe Muſick not ſuffering the Words to be underſtood by the Hearers, for the multitude of Diviſions made upon ſhort and long Syllables, though by the Vulgar ſuch Singers were cryed up for famous. But

I have endevoured in thoſe my late Compoſitions to bring in a kind of Muſick by which men might as it were Talk in Harmony, uſing in that kind of Singing a certain noble neglect of the Song, as I have often heard at *Florence* by the Actors in their Singing *Oppera's*, in which I endevoured the Imitation of the Conceit of the Words, ſeeking out the Cords more or leſs paſſionate, according to the meaning of them; having concealed in them ſo much as I could the Art of *Deſcant*, and pauſed or ſtay'd the Conſonances or Cords upon long Syllables, avoyding the ſhort, and obſerving the ſame Rule in making the paſſages of Diviſion by ſome few *Quavers* to Notes and to Cadences, not exceeding the value of a quarter or half a *Semibrief* at moſt. But, as I ſaid before, Thoſe long windings and turnings of the Voyce are ill uſed, for I have obſerved that Diviſions have been invented, not becauſe they are neceſſary unto a good faſhion of Singing, but rather for a certain tickling of the Ears of thoſe who do not well underſtand what it is to ſing Paſſionately; for if they did, undoubtedly Diviſions would have been abhorr'd, there being nothing more conttary to Paſſion than they are, yet

in

in ſome kind of Muſick leſs Paſſionate or Affectuous; and upon long Syllables, not ſhort, and in final Cadences and Diviſions may be uſed, but not at all advedtures, but upon the practice of the Deſcant; but to think of them firſt in thoſe things that a man will ſing by himſelf, and to faſhion out the manner of them, and not to promiſe a mans ſelf that his Deſcant will bear it: For to the good manner of Compoſing and Singing in this way, the underſtanding of the conceit and the humour of the words, as well in paſſionate Cords as paſſionate Expreſſion in Singing, doth more avail than Deſcant; I having made uſe of it onely to accord two Parts together, and to avoyd certain notable Errors, and bind certain Diſcords for the accompanying of the Paſſion, more than to uſe the Art: and certain it is that an *Ayre* Compoſed in this manner upon the Conceit of the words, by one that hath a good faſhion of Singing, will work a better effect and delight more than another made with all the art of Deſcant, where the Humour or Conceit of the words is not minded.

The original of which defect (if I deceive not my ſelf) is hence occaſioned, becauſe the Muſician doth not well poſſeſs and make himſelf

himſelf Maſter of that which he is to Sing. For if he did ſo, undoubtedly he would not run into ſuch errors, as moſt eaſily he falleth into, who having framed to himſelf a manner of Singing; for example, altogether Paſſionate, with a general Rule that in Encreaſing and Abating the Voyce, and in Exclamations is the foundation of Paſſion, doth always uſe them in every ſort of Muſick, not diſcerning whether the words require it: Whereas thoſe that well underſtand the conceit and the meaning of the Words, know our defects, and can diſtinguiſh where the Paſſion is more or leſs required. Which ſort of people we ſhould endevour to pleaſe with all diligence, and more to eſteem their praiſe than the applauſe of the ignorant vulgar.

Thus *Art* admitteth no Mediocrity, and how much the more curioſities are in it, by reaſon of the excellence thereof, with ſo much the more labour and love ought we, the Profeſſors thereof, to find them out. Which love hath moved me (conſidering that from Writings we receive the light of all *Science*, and of all *Art*) to leave behind me this little light in the enſuing Notes and Diſcourſes; it being my intention to ſhow

ſo

ſo much as appertaineth to him who maketh profeſſion of Singing alone, upon the Harmony of the *Theorbo*, or other Stringed Inſtrument, ſo that he be already entred into the *Theorie* of *Muſick*, and Play ſufficiently. Not that this cannot alſo be attain'd by long practiſe, as it is ſeen that many, both Men and Women have done, and yet this they attain is but unto a certain degree: But becauſe the Theorie of theſe Writings conduceth unto the attaining of that degree; and becauſe in the profeſſion of a *Singer* (in regard of the excellence thereof) not onely particular things are of uſe, but they all together do better it; therefore to proceed in order, thus I will ſay:

That the chiefeſt foundations, and moſt important Grounds of this *Art* are, the *Tuning* of the *Voyce* in all the *Notes*; not onely that it be neither too high nor too low, but that there be a good manner of *Tuning* it uſed. Which *Tuning* being uſed for the moſt part in two faſhions, we will conſider both of the one and the other; and by the following *Notes* will ſhew that which to me ſeemeth more proper to other effects.

There are ſome therefore that in the *Tuning*

ning of the firſt *Note*, Tune it a *Third* under: Others Tune the ſaid firſt *Note* in his proper *Tune*, always increaſing it in Lowdneſs, ſaying that this is the good way of putting forth the *Voyce* gracefully.

Concerning the firſt. Since it is not a general Rule, becauſe it agrees not in many *Cords*, although alſo in ſuch places as it may be uſed, it is now become ſo ordinary, that in ſtead of being a Grace (becauſe alſo ſome ſtay too long in the third *Note* under, whereas it ſhould be but lightly touched) I would ſay it is rather tedious to the Ear; and that for Beginners in particular it ought ſeldome to be uſed: and in ſtead of it, as being more ſtrange, I would chooſe the *Second* for the Increaſing of the Voyce.

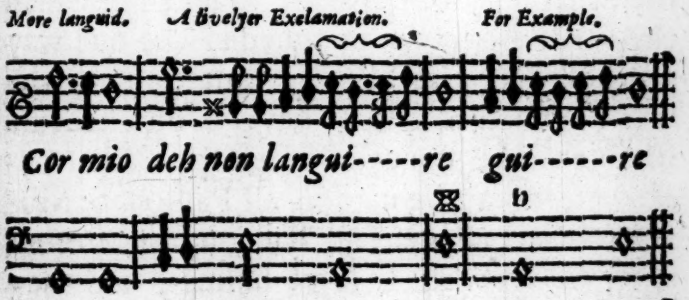
But becauſe I have not contained my ſelf within ordinary terms, and ſuch as others have uſed, yea rather have continually ſearched after novelty, ſo much as was poſſible for me; ſo that the novelty may fitly ſerve to the better obtaining of the *Muſicians* end, that is, to delight and move the affections of the mind: I have found it to be a more affectuous way to *Tune* the *Voyce* by a contrary effect to the other, that is, to *Tune* the firſt *Note*, Diminiſhing it: Becauſe Exclamation

is

is the principal means to move the Affection; and Exclamation properly is no other thing, but in the ſlacking of the Voyce to reinforce it ſomewhat. And ſuch Increaſing of the Voyce in the *Treble* Part, eſpecially in feigned Voyces, doth oftentimes become harſh, and unſufferable to the Hearing, as upon divers occaſions I have heard. Undoubtedly therefore, as an affection more proper to move, it ſhall work a better effect to Tune the Voyce, Diminiſhing of it, than Increaſing of it: Becauſe in the firſt of theſe ways now mentioned, when a man Increaſes the Voyce, to make an Exclamation, it is needful that in Slacking of it, he Increaſe it the more. And therefore I have ſaid that it ſhoweth harſh and rough. But in the Diminiſhing of the Voyce it will work a quite contrary effect, becauſe when the Voyce is ſlacked, then to give it a little ſpirit, will always make it more Paſſionate. Beſides that alſo, uſing ſometimes one, ſometimes another, variety may be uſed, which is very neceſſary in this *Art*, ſo that it be directed to the ſaid end.

So then, if this be the greateſt part of that Gcace in Singing, which is apt to move the affection of the mind, in thoſe conceits certainly

certainly where there is moſt uſe of ſuch Affections or Paſſions; and if it be demonſtrated with ſuch lively reaſons, a new conſequence is hence inferred, that from Writings of men likewiſe may be learned that moſt neceſſary Grace, which cannot be deſcribed in better manner, and more cleerly for the underſtanding thereof; and yet it may be perfectly attained unto; ſo that after the ſtudy of the Theorie, and of theſe Rules, they may be put in practiſe, by which a man grows more perfect in all Arts, but eſpecially in the profeſſion of a perfect Singer, be it man or woman.



Of *tuning* therefore with more or leſs Grace, and how it may be done in the aforeſaid manner, trial may be made in the above-written Notes with the words under them, *Cor mio, deh non languire.* For in the firſt *Minim* with the *Prick*, you may Tune

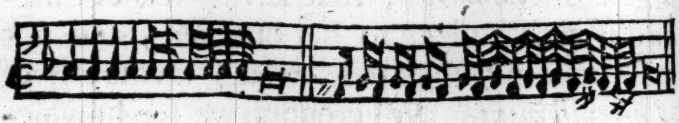
Cor mio, diminiſhing it by little and little, and in the falling of the *Crochet* increaſe the Voyce with a little more ſpirit, and it will become an *Exclamation* paſſionate enough, though in a Note that falls but one degree. But much more ſpirittul will it appear in the word *deh*, by holding of a Note that falls not by one degree. As likewiſe it will become moſt ſweet by the taking of the *greater ſixt*, that falls by a leap. Which thing I have obſerved, not onely to ſhow to others what a thing *Exclamation* is, and from whence it grows; but alſo that there may be two kinds of it, one more paſſionate than the other: as well by the manner in which they are deſcribed, or tuned in the one way or the other; as alſo by imitation of the word, when as it ſhall have a ſignification ſutable to the conceit. Beſides that, *Exclamations* may be uſed in all Paſſionate Muſicks, by one general Rule in all *Minims* and *Crochets* with a *Prick* falling; and they ſhall be far more Paſſionate by the following Note, which runneth, than they can be in *Semibriefs*; in which ſhall be fitter place for increaſing and diminiſhing the Voyce, without uſing the *Exclamations*. Yet by conſequence underſtand ye, that in *Airy* Muſicks

Or

or *Corants* to dance, in ſtead of theſe Paſſions, there is to be uſed onely a lively, cheerful kind of Singing, which is carried and ruled by the *Air* it ſelf. In the which, although ſometimes there may be place for ſome *Exclamation*, that Livelyneſs of Singing is in that place to be omitted, and not any paſſion to be uſed, which ſavoureth of *Languiſhment*. Whereupon we ſee how neceſſary a certain judgment is for a Muſician, which ſometimes uſeth to prevail above Art. As alſo, we may perceive by the above-written *Notes*, how much greater Grace the foure firſt *Quavers* have upon the ſecond ſyllable of the word *Languire*, being ſo ſtayed by the ſecond *Quaver* with a *Prick*, than the foure laſt equal *Quavers*, ſo printed for example. But becauſe there are many things which are uſed in a good faſhion of Singing, which becauſe there is found in them a greater Grace, being deſcribed in ſome one manner, make a contrary effect one to the other; whereupon we uſe to ſay of a man that he Sings with much Grace, or little Grace: Theſe things will occaſion me at this time firſt to demonſtrate in what faſhion I have deſcribed the *Trill* and the *Grup*; and the manner uſed by me to teach

them to those who have been interessed in my house; and further, all other the more necessary effects: So that I leave not unexpressed any curiosity which I have observed.

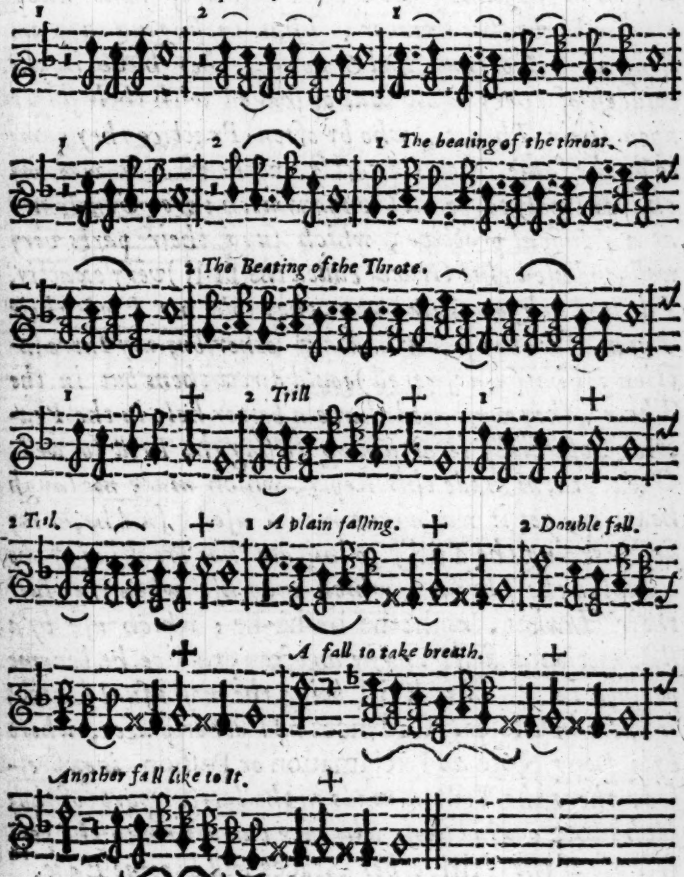
The Trillo. *Gruppo or double Relish.*



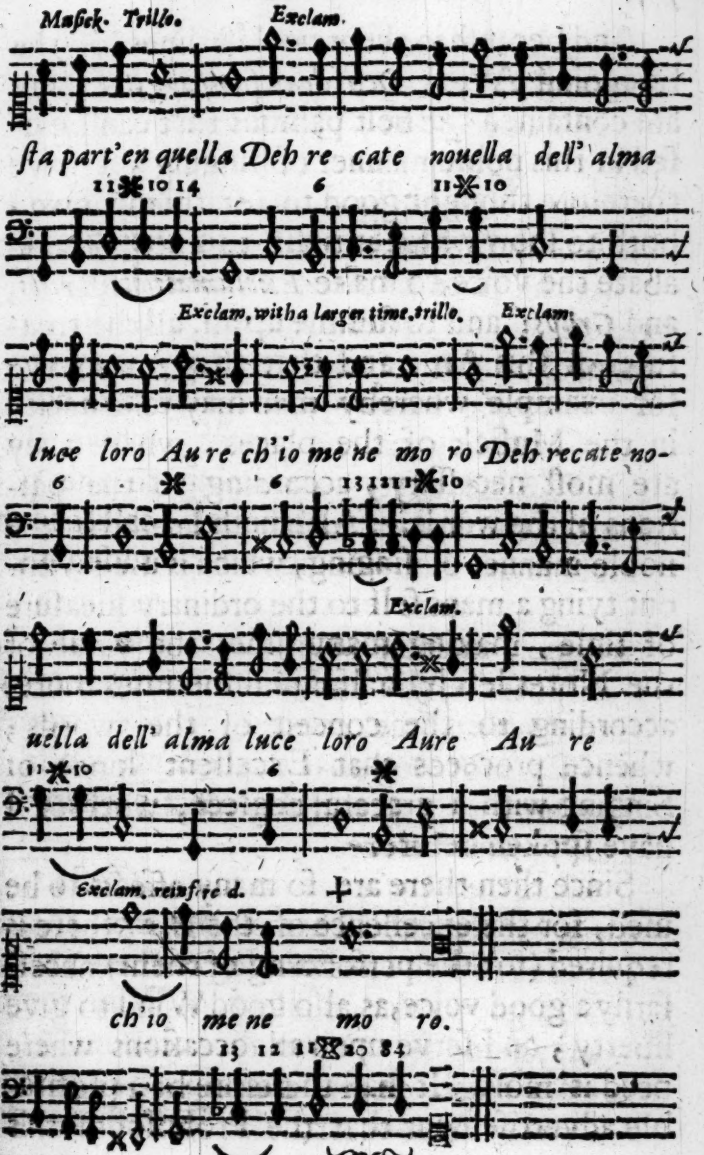
The *Trill* described by me is upon one Note only, that is to say, to begin with the first *Crochet*, and to beat every Note with the throat upon the vowel [*a*] unto the last *Brief*. As likewise the *Gruppo* or *double Relish*. *Which* Trill *and* Gruppo *was exactly learned, & exquisitely performed by my Scholars*. So that if it be true, that Experience is the Teacher of all things, I can with some confidence affirm and say that there cannot be a better means used to teach it, nor a better form to describe it. Which *Trill* and *Grup*, because they are a step necessary unto many things that are described, and are effects of that Grace which is most desired for Singing well; and (as is aforesaid) being described in one or other manner, do work a contrary effect to that which is requisite: I will shew not onely how they may be used, but also all

all the effects of them deſcribed in two manners, with the ſame value of the Notes, that ſtill we may know (as is aforementioned) that by theſe Writings together with Practiſe, may be learned all the Curioſities of this Art.

Example of the moſt uſual Graces.



[*Our Author being ſhort in ſetting forth this chief or moſt uſual Grace in Singing called the* Trill, *which as he ſaith very right, is by a beating in the Throat on the Vowell* (a'h) *ſome obſerve that it is rather the ſhaking of the Uvula or Pallate on the Throat in one Sound or Note; For the attaining of this, the moſt ſureſt and ready way is by imitation of thoſe who are perfect in the ſame; yet I have heard of ſome have attained it by this manner, That in ſinging a plain Song of 6 Notes up, and 6 down, they have in the middeſt of every Note beat or ſhaked with their finger upon their Throat, who by often Practice they came to do the ſame Notes exactly without. It was my chance lately to be in Company with three Gentlemen at a Muſical practice, which ſung their parts very well, and uſed this Grace (called the* Trill) *very exactly, I deſired to know their Tutor, they told me I was their Tutor, for they never had any other but my Introduction: That (I anſwered) could direct them but in the Theory, they muſt needs have a better help in the Practick, eſpecially in attaining to ſing the Trill ſo well. One of them made this Reply, which made me laugh heartily, yet it was a true one: I uſed (ſaid he, at my firſt learning the* Trill) *to imitate that breaking of the Sound in the Throat, which men uſe when they luer their Hawkes, as* he-he-he-he-he; *which uſe by a ſlow motion at firſt, and by an often practice, he became perfect in. This* Trill *being the moſt uſual* Grace, *is made in* Cloſes, Cadences *and other places, where by a Long* Note *an* Exclamation *or* Paſſion *is expreſſed, there the* Trill *is made in the latter part of any ſuch* Note: *And thoſe who once can attain to the perfect uſe of the* Trill, *other* Graces *will become Eaſie.*

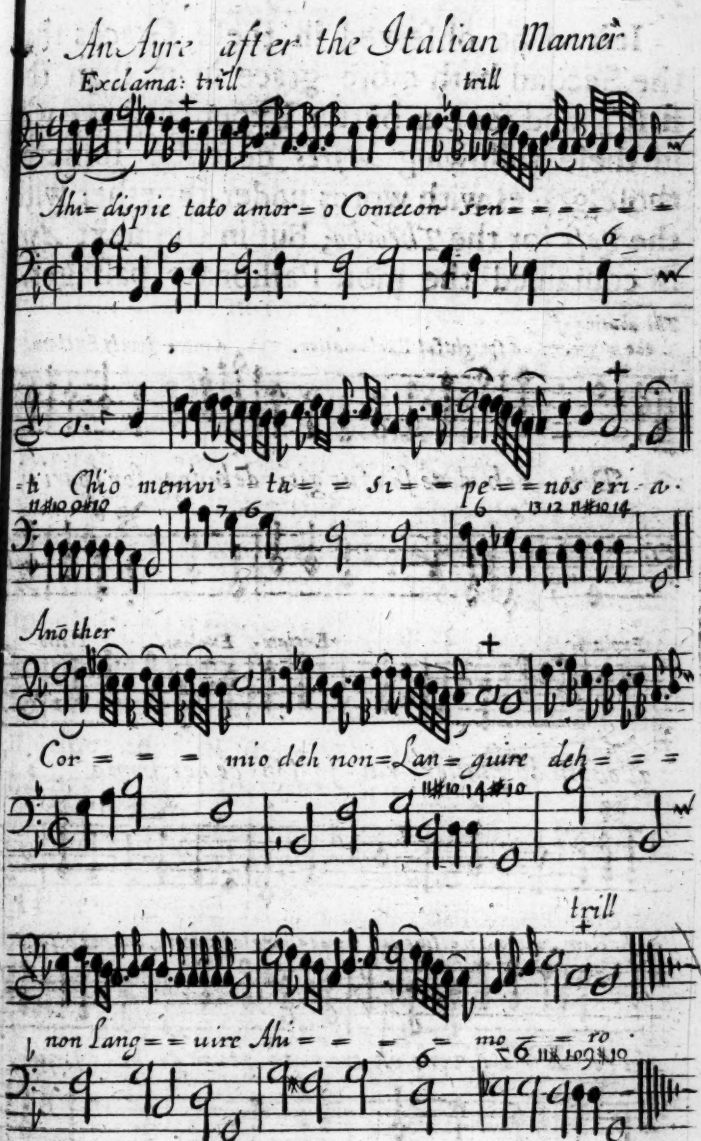

Muſick. Trillo.
Exclam.
ſta part'en quella Deh re cate nouella dell' alma
Exclam. with a larger time. trillo.
Exclam.
luce loro Au re ch'io me ne mo ro Deh re cate no-
Exclam.
uella dell' alma luce loro Aure Au re
Exclam. reinforced.
ch'io me ne mo ro.

And becauſe in the two laſt lines of the foregoing Ayre, *Deh done ſon fuggiti*, there are contained the beſt paſſions that can be uſed in this noble manner of ſinging, I have therefore thought good to ſet them down, both to ſhow where it is fit to encreaſe and abate the voice, to make *Exclamations*, *Trills*, and *Grups*; and to ſumme up all, all the treaſures of this Art: and that they may ſerve for example whereby men may take notice in the Muſick of the places, where they are moſt neceſſary, according to the paſſions of the words. Although I call that the noble manner of ſinging, which is uſed without tying a mans ſelf to the ordinary meaſure of time, making many times the value of the Notes leſs by half, and ſometimes more, according to the conceit of the words; whence proceeds that Excellent kinde of Singing with a graceful neglect, whereof I have ſpoken before.

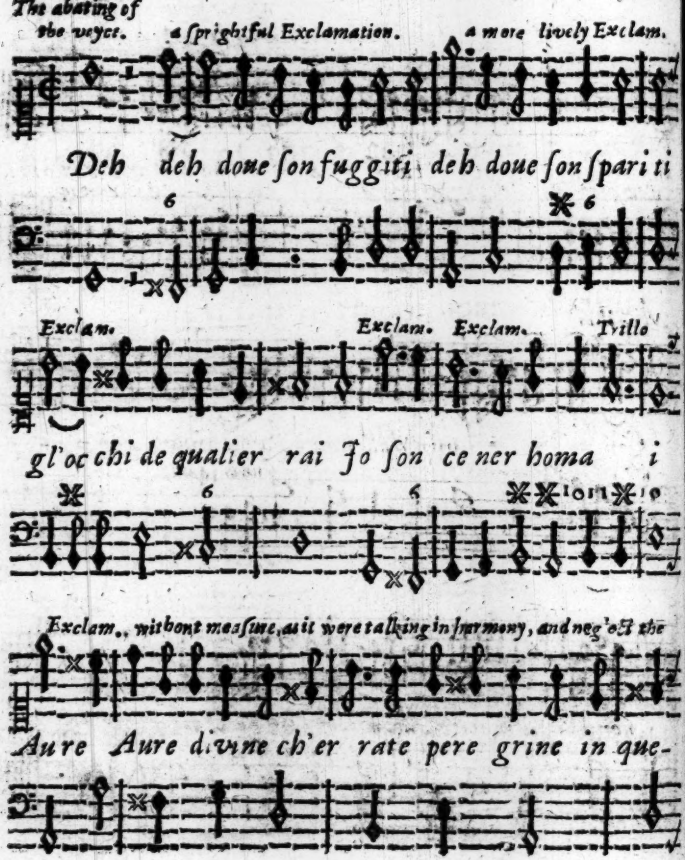
Since then there are ſo many effects to be uſed, for the excellence of the *Art*, there is required (for the performing of them) neceſſarily a good voice, as alſo good Wind to give liberty, and ſerve upon all occaſions where need is moſt. It ſhall therefore be a profitable advertiſement that the Profeſſor of this

Art,

An Ayre after the Italian Manner



It is to be obſerved in theſe Graces that the Second hath more grace in it than the firſt; and for our better Experience we will in theſe following *Ayres* deſcribe ſome of thoſe graces with words under, together with the *Baſs* for the *Theorbo*; but in this next *Ayre* is contained the moſt Paſſionate paſſages.



Art; ſeeing he is to ſing to a *Theorbo*, or other ſtringed Inſtrument, not being compelled to fit himſelf to others; that he chooſe for himſelf ſuch a Tune wherein he can ſing to his full and natural Voice, to avoid feigned Tunes of Notes. In which, to feign them, or at the leaſt in forced Notes, if his Wind ſerve him well, ſo as he do not diſcover them much (becauſe for the moſt part they offend the ear) yet a man muſt have a command of Breath to give the greater Spirit to the Increaſing or Diminiſhing of the Voice, to Exclamations and other Paſſions by us related: & therefore let him take heed that ſpending much breath upon ſuch Notes, it do not afterward fail him in ſuch places as it is needful. But from a feigned Voice can come no noble manner of ſinging, which proceeds from a natural voice, ſerving aptly for all the Notes which a man can mannage according to his ability, employing his Wind in ſuch a faſhion as he command all the beſt paſſionate Graces uſed in this moſt worthy manner of ſinging. The love whereof, and generally of all Muſick, being kindled in me by a natural inclination, and by the ſtudy of ſo many years, ſhall excuſe me, if I have ſuffered my ſelf to be carried further then perhaps was fit for

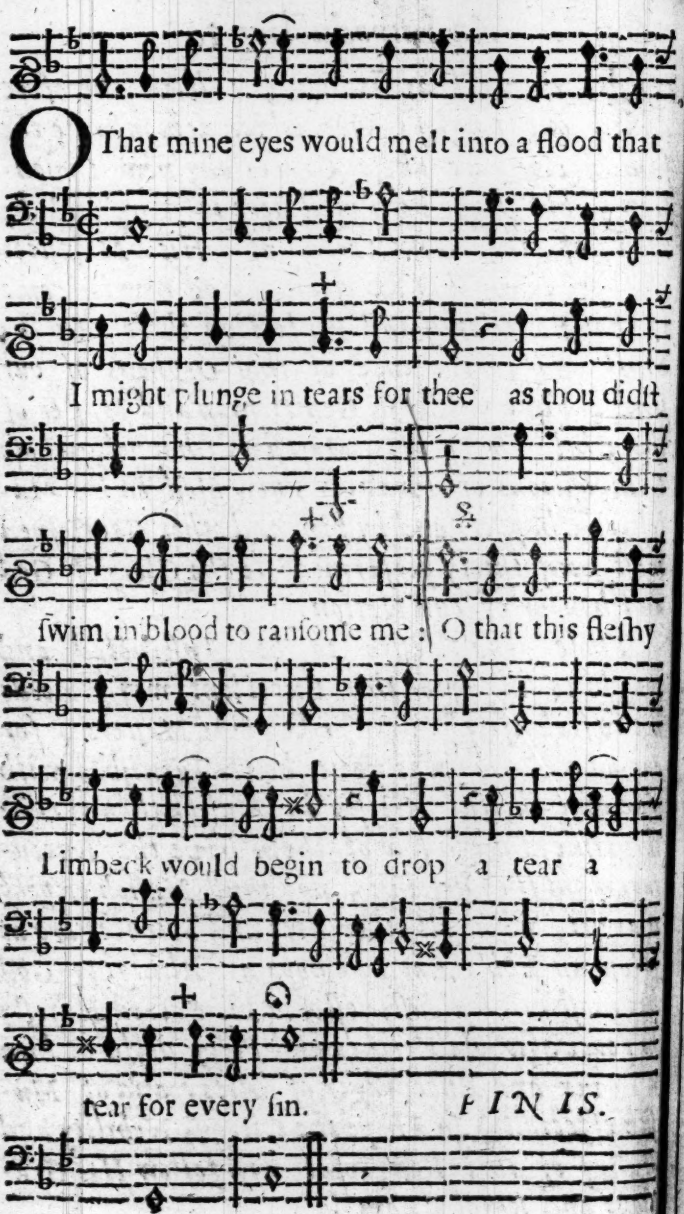
him

him who no leſſe eſteems and deſires to learn from others, then to communicate to others what himſelf hath learned: and to be further tranſported in this diſcourſe, then can ſtand with that reſpect I bear to all the Profeſſors of this *Art.* Which *Art* being excellent and naturally delightful, doth then become admirable, and entirely wins the love of others, when ſuch as poſſeſſe it, both by teaching and delighting others, do often exerciſe it, and make it appear to be a pattern and true reſemblance of thoſe never ceaſing cœleſtial Harmonies, whence proceed ſo many good effects and benefits upon earth, raiſing and exciting the minds of the hearers to the contemplation of thoſe infinite delights which heaven affordeth.

The Author hereof having ſet moſt of his Examples and Graces to Italian words, *for indeed it cannot be denied, but the* Italian *Language is more ſmooth and better vowell'd then the* Engliſh, *by which it has the advantage in* Muſick, *yet of late years our language is much refined, and ſo is our Muſick to a more ſmooth and delightful way and manner of ſinging after the method ſet down by the Author, and all thoſe Graces by* Trills, Grups, *and* Exclamations, *are and may be uſed to our* Engliſh *words,*

words, as well as Italian; *I have therefore added one Englisſh Ayre which demonſtrate the ſame; Nor are theſe Graces any new Invention, but have been uſed here in* England *by moſt of the Gentlemen of His Majeſties Chappel above this* 40 *years, and now is come to that Excellency and Perfection there, by the Skill and furtherance of that Orpheus of our time,* Henry Cook *Gentleman and Maſter of the Children of His Majeſties Chappel, whoſe Compoſitions of* Anthems *now uſed in his Majeſties Chappel, and by him and other Gentlemen moſt exquiſitely performed to the Glory of God and honour of our Nation.*

Thoſe who deſire to be Inſtructed and taught to ſing after this Excellent way, needs not to ſeek after Italian *or* French *Maſters, for our own Nation was never better furniſhed with able and skilful Artiſts in Muſick then it is at this time, though few of them have the Encouragement they deſerve, nor muſt Muſick expect it as yet, when all other Arts and Sciences are at ſo low an Ebb: But I do hope as Almighty God has moſt miraculouſly reſtored his Sacred Majeſty in peace, (whoſe Vertues and Piety declares him a Lover and Encourager of Arts, and of Muſick eſpecially) ſo I hope the Clergy, Nobility and Gentry of this Kingdome will follow His Gracious and Royal Example.*


O That mine eyes would melt into a flood that
I might plunge in tears for thee as thou didſt
ſwim in blood to ranſome me: O that this fleſhy
Limbeck would begin to drop a tear a
tear for every ſin.
FINIS.

A BRIEF INTRODUCTION

to the Playing on the

VIOL,

And on the

TREBLE-VIOLIN.

With some *Lessons* to Both;
For the PRACTICE of
young Beginners.

SECOND PART.

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1 2 3 4 5 6 7

A Brief Introduction to the Playing on the Viol de Gambo.

THe *Viol de Gambo* or *Conſort Viol*, is uſually ſo called, becauſe the *Muſick* thereon is play'd from the Rules of the *Gam-vt*, and not as the *Lyra Viol*, by Letters or *Tableture*. Of this *Viol de Gambo* there are three ſeveral ſizes, one larger than the other, according to the three *parts* of *Muſick* ſet forth in the *Gam-vt*, *viz.* *Treble Viol*, *Tenor Viol*, and *Baſſe Viol*. The *Treble Viol* plays the higheſt part, and his Leſſons are prick'd by the *G ſol re vt* Cliff 𝄞. The *Tenor Viol*, or Middle part, his Leſſons are by the *C ſol fa vt* Cliff 𝄡. And the *Baſſe Viol* which is the largeſt, his Leſſons are by the *F fa vt* Cliff 𝄢. Theſe three *Violls* agree in one mannner of *Tuning*. Wherefore I ſhall firſt give you the Directions for *Tuning* the *Baſſe Viol*, which is uſually ſtrung with *ſix ſtrings*, (as you may obſerve on the Figure expreſſed in the fore-going page) which *ſix ſtrings* are known by ſix ſeveral *names*. The *firſt*, which is the ſmalleſt, is called the *Treble*; the *Second*, the *ſmall Mean*; the *Third*, the *great Mean*; the *Fourth*, the *Counter-Tenor*; the *Fifth*, the *Tenor* or *Gam-vt* ſtring; the *Sixth*, the *Baſs*. But if you

will name them after they are *Tuned*, according to the Rule of the *Gam-ut*, the *Treble-String* is *D la ſol re*; the *Small Mean*, *A la mi re*; the *Great Mean*, *E la mi*; the *Counter-Tenor*, *C fa ut*; the *Tenor*, or fifth ſtring is *Gam-ut*; the *Sixth* or *Baſs* is double *D ſol re*. Belonging to theſe *ſix ſtrings* there are *Seven Frets* or *Stops* on the neck of your *Viol*, which are for ſtopping the various Sounds, according to the ſeveral *Notes* of the *Gam-ut*, both *Flats* and *Sharps*: For the more plain underſtanding of which, I have drawn an exact Table at the end of this Chapter, beginning with the loweſt *Note* on your *ſixth ſtring*, and ſo *aſcending* to the higheſt on the firſt of your *Treble ſtring*: Your perfect underſtanding of that Table will much further you in the Knowledge of *Tuning* your *Viol*: For the which I will give you two Rules, one by *Tableture* or *Letters*; The other by the *Gam-ut* Rule: The firſt, being the eaſier way for a beginner, whoſe Ear I conceive at firſt is not well acquainted with the ſeveral diſtances of *Sounds* that the *ſtrings* are *Tuned* in, ſhall by this way uſe only one Sounding, *viz.* an *Uniſon*, which is to make two *ſtrings* (one of them being ſtopt, the other not) to agree in one and the ſame *Sound*: The

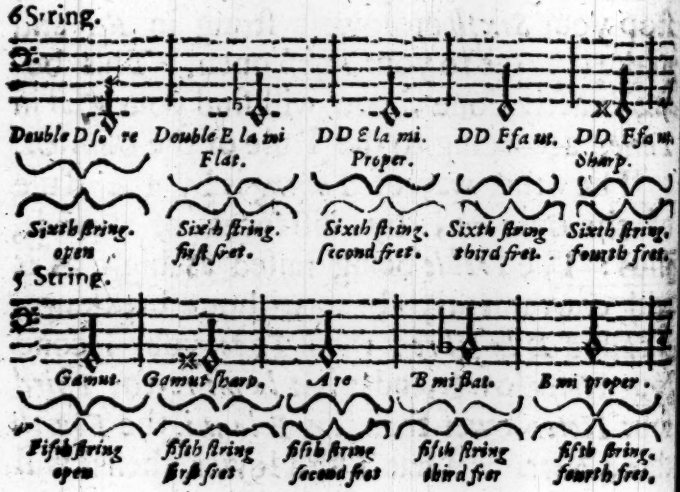
Letters

Letters are Eight *A*, *B*, *C*, *D*, *E*, *F*, *G*' *H*. Seven of these are assigned to the *seven Frets* (as you may observe in the foregoing Figure of the *Viol.*) *A*, is for the string open, so *B*, is the *first Fret*, *C*, the *second*, *D*, the *third*, *E*, the *fourth*, *F*, *fifth*, *G*, *sixth*, *H*, *seventh*. Therefore to begin to *Tune*, raise your *Treble* or smallest string as high as conveniently it will bear without breaking. Then stop only your second or *small Mean* in *F*, and *tune* it till it agree in Sound with your *Treble* open; that done, stop your *Third* in *F*, and make it agree with the *Second* open; Then stop your *Fourth* in *E*, and make it agree with your *Third* open; then stop your *Fifth* in *F*, and make it agree with your *Fourth* open; last, stop your *Sixth* or lowest string in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in *Tune*, according to the Rule of the *Gam-vt*.

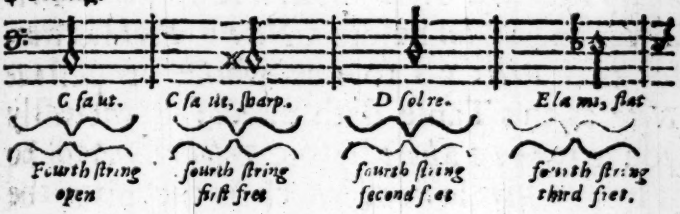
The other way of *Tuning* is by the Rule of the *Gam-vt*, by distances of *Sounds*, thus: The *Treble* being raised as high as it will conveniently bear without breaking, is called *D la sol re*, then *Tune* your second four *Notes* lower, and it is *A la mi re*, the *Third* four *Notes* lower then it is *E la mi*, the *Fourth* three *Notes* or a flat Third lower, then it will

be *C fa vt*, the *Fifth* four *Notes* lower then it will be *Gam vt*; your *Sixth* four *Notes* lower, then your *Fifth* will be *double D ſol re*. Having according to the Directions perfectly *Tuned* your *Viol*, you may then proceed to the uſe of this *Table* of the *Gam-vt*, for the knowing the places of all your *Notes* both *Flat* and *Sharp*, on the ſeveral *Stops* of your *Viol*.

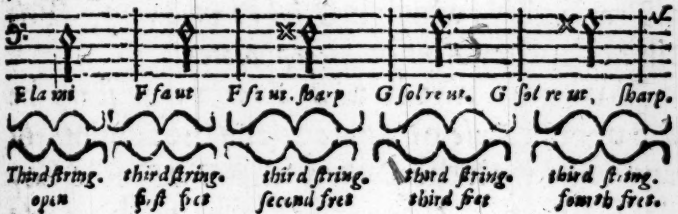
An Exact Table, directing the Places *of the* Notes *to every Stop on the* Baſſe-Viol, *according to the* Gam-vt; *beginning at the Loweſt Note of the* Baſs *on the* Sixth String *and* aſcending *to the higheſt on the* Treble.



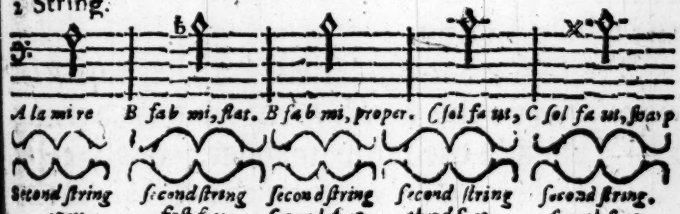
4 String.



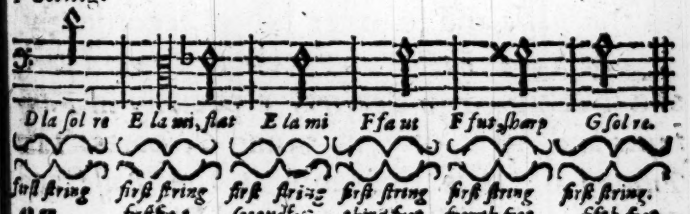
3 String.



2 String.



1 String.



In the foregoing *Table* obſerve, that the *Sharp* before a *Note* makes it ſtopt a *Fret* lower, and a *Flat* before a *Note* a *Fret* higher, for two *Frets* go to one whole or perfect *Note*, as this Table doth direct: Sometimes you may ſee a *Sharp* before *D ſol re*, then he is ſtopt a *Fret* lower, which is the place of *E la mi flat*, ſo if a *Flat* be to *A la mi re*, it is a *Fret* higher, which is *G ſol re vt Sharp*. The like of other *Flat* or *Sharp Notes*.

Alſo note that if a *B Flat* or *B ſharp* be ſet upon a *Rule* or *Space* at the beginning of any Line with the *Cliffe*, that *Flat* or *Sharp* makes all the *Notes* which are in the ſame Rules or Spaces to be *Flat* or *Sharp* through the whole Leſſon.

Thoſe former Directions for the *Baſs Viol* do alſo ſerve the *Treble Viol*, which is Strung and Tuned in the ſame manner, onely *eight Notes higher*, *G ſol re vt* on the *Treble* is the Eight above *G ſol re vt* on the *Baſs*, being ſtopped on the ſame *String* and *Fret* that it is on the *Baſſe*, and ſo other Notes accordingly.

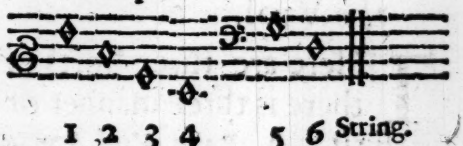
The *Tenor Viol* is an excellent *Inward part*, and much uſed in *Conſort*, eſpecially in *Fantaſies* and *Ayres*, of 3, 4, 5, and 6, parts. The *Tuning* of it is the ſame as the *Baſſe* and *Treble* for the diſtance of ſound betwixt each

ſtring

ſtring, but being an Inward part betwixt both; his *Tuning* is 4 *Notes* higher then the *Baſſe*, and 5 *Notes* lower than the *Treble*, his *firſt* or *Treble* ſtring is Tuned to *G ſol re vt* on the third ſtring of the *Treble Viol*, his *ſecond* 4 *Notes* lower which is *D la ſol re*, the *third* 4 *Notes* lower is *A la mi re*, the *fourth* 3 *Notes* (or a flat third) *F fa vt*, the *fifth* 4 *Notes* lower than it is *C fa vt*, the *ſixth* 4 *Notes* lower then the *fifth* is *Gam vt*, which is anſwerable to the *Gam vt* on the *Baſſe Viol*. For the more cleer underſtanding of theſe *Tuning* ſeveral, *viz.* the *Baſs*, *Tenor* and *Treble*, obſerve theſe three Examples of them, according as their *ſix ſtrings* are *tuned* by the ſeveral Diſtances of *Notes* in the *Gam vt*.

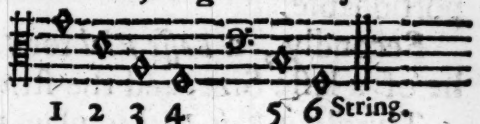
Example.

The Treble-Viol Tuning.



Note, the *Fifth* ſtring on the *Treble Viol* is the ſame to *G ſol re vt* on the Third *ſtring* of the *Baſs Viol*.

The Tenor-Viol Tuning



Note, the *Fifth* ſtring of the *Tenor Viol* is tuned to *C fa vt* or fourth ſtring of the *Baſs Viol*.

The Baſſe-Viol Tuning

1 2 3 4 5 6

This *Sixth* ſtring on the *Baſs* is ſometime tuned a Note lower, to double *C fa vt*, the Compaſs of ſome Leſſons requiring it.

Having here given you theſe plain Directions for the *Tuning* your *Viol*, and an exact *Table* wherein you may find the Stops of your ſeveral *Notes* on the *Viol*, both Flat and Sharp.

For the Names of the Notes, their Proportions of Time, I refer you to the firſt part of this Book.

Rules to be obſerved by Practitioners on the Viol.

THere are three Sorts of *Baſſe Viols*, as there is three manner of ways in playing

Firſt, A *Baſſe Viol* for *Conſort* muſt be one of the largeſt Size, and the ſtrings proportionable.

Secondly, a *Baſſe Viol* for *Diviſions* muſt be of a leſſe Size, and the ſtrings according.

Thirdly, a *Baſs Viol* to play *Lyra way* which is by *Tablature*, muſt be ſomewhat leſſe then the two former, and ſtrung proportionable.

2. In

2. In the choice of your *Viol Bow* let it be proportioned to the Viol you use, and let the Hare be laid stiff, and the Bow not to heavy.

3. In holding your *Viol* observe this Rule, place it gently between your Knees, resting the lower end thereof upon the Calves of your Legs, and let your Feet rest flat on the Ground, your Toes turned a little outward, and let the top of your *Viol* lean towards your left shoulder.

4. In the holding of your Bow observe this Rule: Hold the Bow betwixt the ends of your Thumb and your Forefinger, an Inch below the Nut, the Thumb and first Finger resting on the Wood, the ends of your second and third Fingers staid upon the Hair, by which you may poize and keep up your Bow. Your Bow being thus fix'd, you must draw it over one string and then another in a right Angle, about two or three Inches above the Bridge, making each several string yeild a clear Sound.

5. In the posture of your left hand observe this Rule, place your Thumb on the back of the Neck, and opposite to your Forefinger, so that when your fingers are to rest on the several stops or Frets, your hand may have liberty to move up and down as occasion

shall

ſhall require : and in the ſtopping obſerve, that when you ſet any finger down, let it not be juſt upon the Fret, but cloſe to it, bearing it hard down with the end of your finger, let it reſt there, playing the following Notes with your other fingers, until occaſion require the moving it; and be ſure not to lift your fingers too high, but keep them in an even diſtance to the Frets, that ſo they may paſſe more readily from Fret to Fret,

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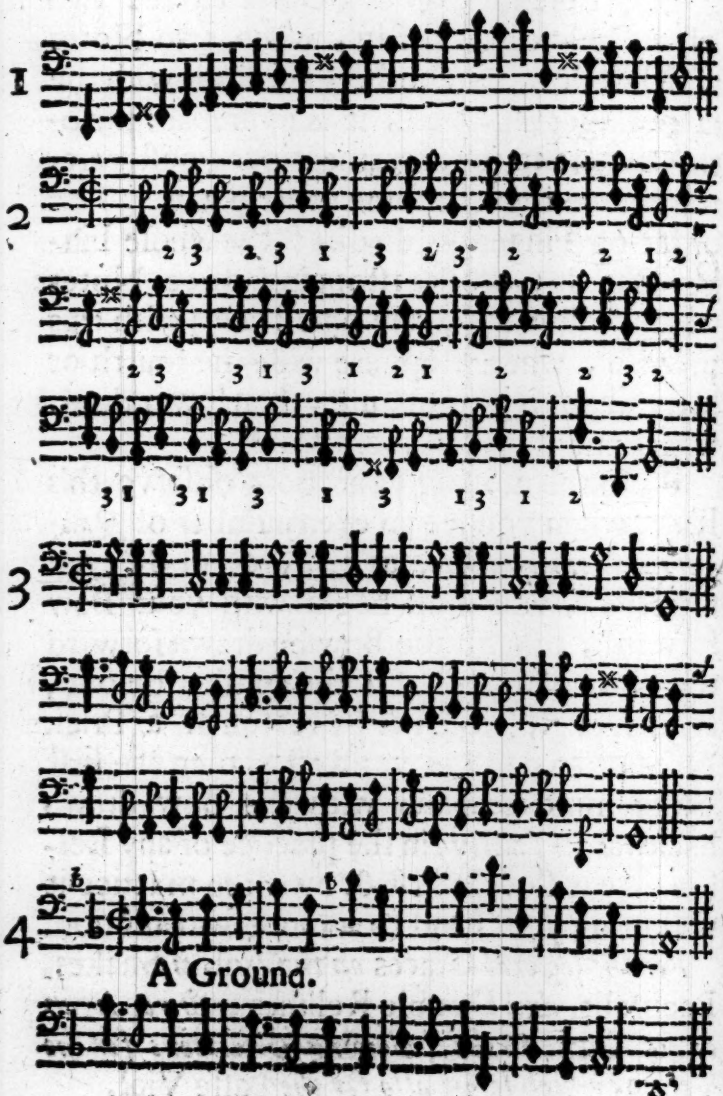
ALſo in the Rule of true fingering, where you skip a Fret, there leave a finger. and when you have any *Notes* which are high Notes, that reach lower then the Frets, there the higheſt Note is alwayes ſtopt either with the third or fourth Finger; if with the Third, then the firſt and ſecond fingers are ready to ſtop the two next Notes either Aſcending or Deſcending from it: But if the higheſt Note be ſtopt with the fourth finger, then the Note under it is ſtopt either with the third or ſecond Finger, according as it is either Flat or Sharp; if Sharp the third, if Flat the ſecond. But whether the higheſt Note be ſtopt with the third or fourth finger the

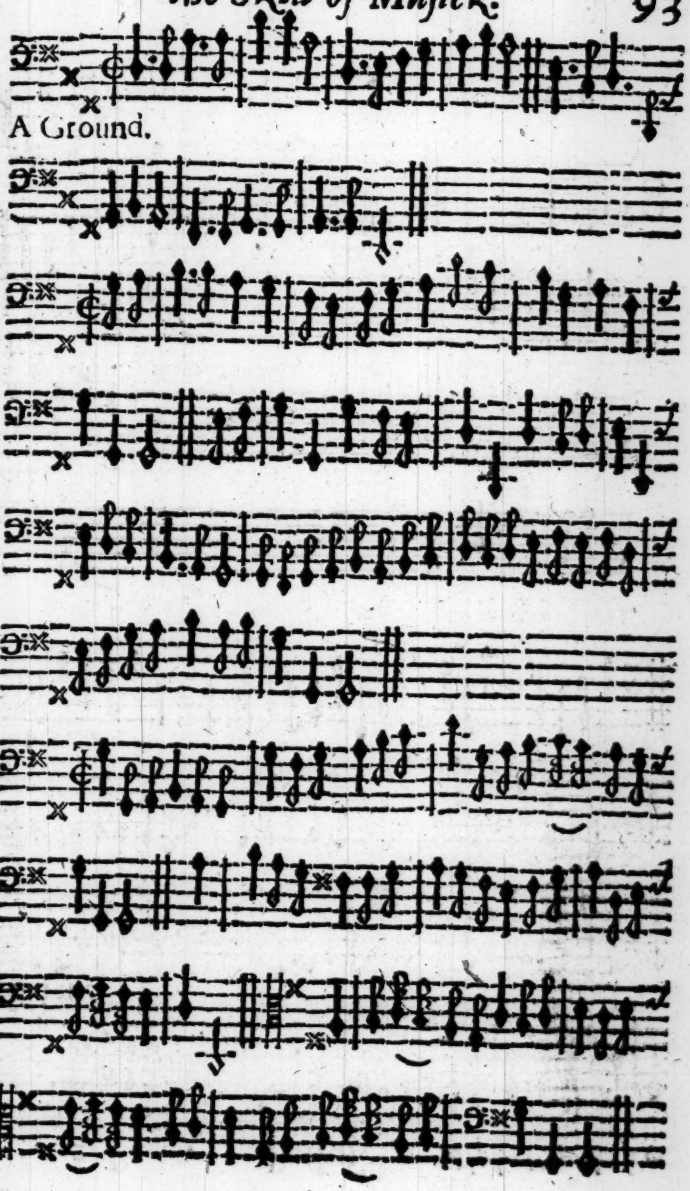
the third below it muſt be ſtopt with the firſt finger, which is ever as a Guide to the two Notes above it. Laſtly, when two Notes which follow one another, are ſtopt with the ſame finger removed, it is to prepare the other fingers to the aforementioned poſture, or to remove them to ſome other place. This order of Fingering do direct the whole Finger-Board (in the ſtopping three Notes which follow upon any one ſtring) with this proviſo, where ſtops are wide the fourth or little finger is of more uſe, then lower down where the ſtops fall more cloſe.

6. In the moving your Bow obſerve this Rule, when you ſee an even number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tyed together, you muſt begin with your Bow forward, though the Bow be drawn forward the Note before; but if the number be odd, as 3, 5, or 7, (which is by reaſon of a Prick Note or an odd Quaver Reſt) then the firſt Note muſt be plaid with the Bow drawn backward. Laſtly, in the practice of any Leſſon play it ſlow at firſt, & by often practice it will bring your hand to a more ſwift motion.

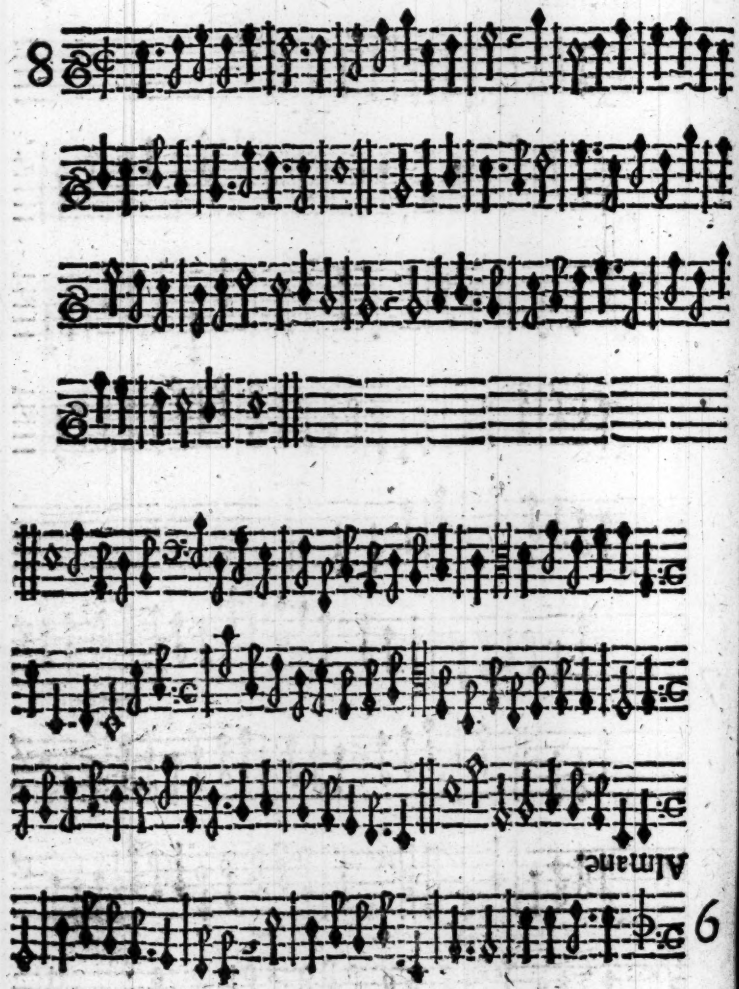
For the ſeveral Graces *on the* Viol, *as* Shakes, Backfalls, *and* Double Reliſhes; *there is an exact* Table *in the following Directions for the* Violin, *which ſerve alſo for the* Baſſe Viol.

Short Lessons to begin on the BASS-VIOL.




5
A Ground.
6
7

a. 2. Parts. Treble. *Alph. Ferabasco.*



a. 2. Parts. Baſſus. *Alph. Ferabaſco.*

Instructions for the Treble Violin.

THE *Treble Violin* is a cheerful and ſpritely Inſtrument, and much practiſed of late, ſome by *Book* and ſome *without*; which of theſe two is the beſt way, may eaſily be reſolved: Firſt, to learn to play by *rote* or *ear* withont *Book*, is the way never to *play more* then what he can gain by *hearing* another *Play*, which may ſoon be forgot; But on the Contrary, he which learns and practiſes by Book, according to the Grounds of *Muſick*, fails not, after he comes to be perfect in thoſe *Rules*, which *guide* him to play more then ever he was *taught* or *heard*, and alſo to *play his part in Conſort*;

Consort; the which the other will never be capable of, unlesse he hath this *sure guide*,

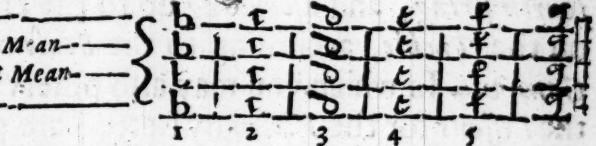
These Rules of Musick are in a plain *Method* set down in the *first six Chapters of this Book*; The which being perfectly understood, *viz.* the *Nature* of the *Scale* or *Gam-ut*, which directs the places of all *Notes*, *flat* and *sharp*: By which are pricked all *Lessons* and *Tunes* on the five *lines*, the Distinguishing of the several *parts* by their *Cliffs*, as the *Treble*, *Tenor*, and *Basse*; Lastly, the *Names* of the *Notes*, their *quantities*, *proportions*, and *Rests*, according to the *Rule* of *Keeping Time*, &c.

The *Violin* is usually *strung* with four *strings* and tuned by *Fifts*, for the more plain and easie understanding thereof, and the *stopping* all *Notes* in their right *places* & *Tune*, it will be necessary that on the *Neck* or *finger-board* of your *Violin*, there be placed six *frets*, as is on a *Viol*; This, though it be not usual, yet it is the best and easiest way for a Beginner who has a bad Ear, for by it he has a certain rule to direct and guide him to stop all his *Notes* in exact *Tune*, which those that do learn without, seldome have at first so good an ear to stop all *Notes* in perfect *Tune*.

Therefore for the better understanding thereof, in this following Example is assigned

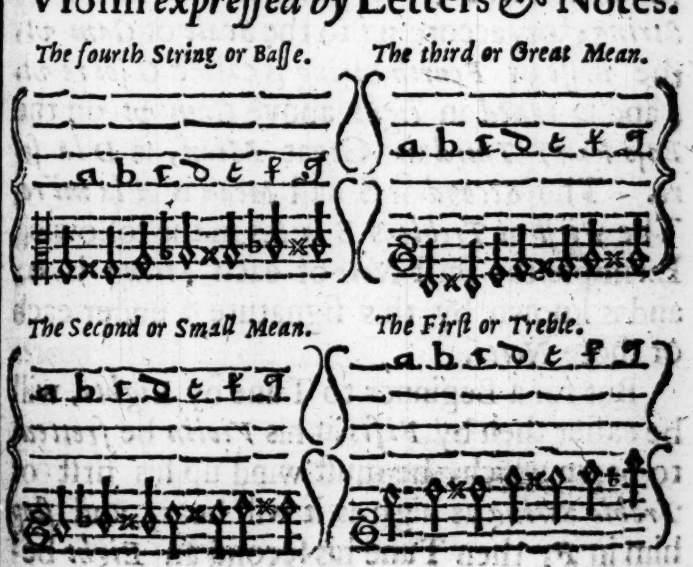
to

to thoſe ſix *Frets* on the *finger board*, Six Letters of the Alphabet in their order; the Firſt *Fret* is *B*. The Second *C*. The Third *D*. Fourth *E*. Fifth *F*. The Sixth *G*. *A*. is not aſſigned to any of the *Frets*, but is the String open.



In this Example you have the Names of the 4 Strings, & the Letters aſſigned to each *Fret*

The Scale *of* Muſick *on the* Treble-Violin *expreſſed by* Letters *&* Notes.



This Example doth direct the places of all the *Notes*, *Flat* and *Sharp*; each *Note* being placed under the Letters, according to their ſeveral *Stops* upon each *ſtring* diſtinctly, beginning at the loweſt *Note* on the *Baſs*, or *fourth ſtring*, and *aſcending* up to the Higheſt on the *Treble*, according to the *Scale* of the *Gam-vt*; In which you may alſo obſerve, that the *Leſſons* for the *Violin* by Letters are prickd on four Lines according to the four ſeveral *ſtrings*: But *Leſſons* by *Notes* are prick'd upon Five Lines, as appear in that Example.

For the *Tuning* of your *Violin* it is by *Fifts*, which is five *Notes* diſtance betwixt each *String*; for, according to the *Scale* or *Gam-vt*, the *Baſſe* or *Fourth String* is called *G ſol re vt.* (and is *tuned* an *eight* above *Gam-vt* on the *Baſs Viol*) *Third* or Great *Mean*, is *D la ſol re.* The *Second* or Small *Mean* is *A la mi re.* The *Firſt* or *Treble* is *E la*: As in the following Example the Firſt *Note* of each *String* is *a*, and is known by this ſignature * under each of thoſe *Notes.*

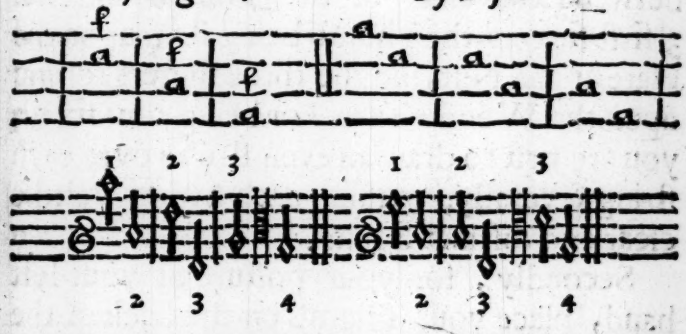
But for a Beginner to Tune by *Eights*, will be eaſier then by *Fifts*, if his *Violin* be *fretted*; to begin which, he muſt wind up his firſt or *Treble String* as high as it will bear, and *ſtop* him in *F*, then Tune his ſecond an *Eight* be-

low

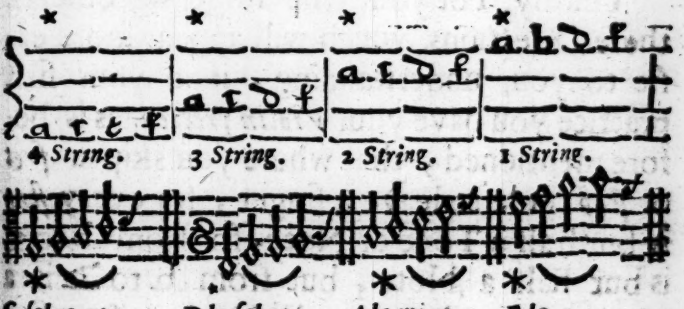
low it. Then *ſtop* the ſecond in *F*, and Tune the third an *Eight* under it; then *ſtop* the third in *F*, and Tune the fourth an *Eight* below that, and ſo your Strings will be in perfect Tune.

Example of the Tuning.

By Eights. *By Fifts.*



Another Example of the Tuning, as the five *Notes* Aſcend on each of the *four ſtrings*, beginning on the *Baſſe* or *fourth ſtring*.



Rules to be obſerved by Practitioners on the Treble-Violin.

FIrſt, The *Violin* is uſually plaid above-hand, the Neck thereof being held by the left hand; the lower part thereof is reſted on the left breaſt, a little below the ſhoulder, and the *Bow* is held in the right hand, between the ends of the Thumb and the 3 firſt fingers, the Thumb being ſtaid upon the Hare at the Nut, and the three fingers reſting upon the Wood: Your *Bow* being thus fixed, you are firſt to draw an even ſtroke over each ſtring ſeverally, making each String yeild a clear and diſtinct Sound.

Secondly, for your poſture of your left hand, place your Thumb on the back of the Neck, oppoſite to your forefinger, ſo will your fingers have the more liberty to move up and down in the ſeveral Stops.

Thirdly, For your true fingering obſerve theſe Directions, which will appear more eaſie to your underſtanding, if in your firſt practice you have your *Violin fretted* as is before mentioned, that where you skip a *fret* or *ſtop* there to leave a finger, for every *ſtop* is but half a Tone or Note, for from b to c is but half a Note, but from b to d is a whole Note, therefore the leaving of a finger

ger is neceſſary to be in readineſſe when half Notes happen, which is by *flats* and *ſharps*.

Next, when you have any high Notes which reach lower then your uſual Frets or Stops, there you are to ſhift your fingers; if there be but two Notes, then the firſt is ſtopt with the third finger; but if there be three Notes that aſcend, then the firſt is ſtopt with the ſecond finger, and the reſt by the next fingers.

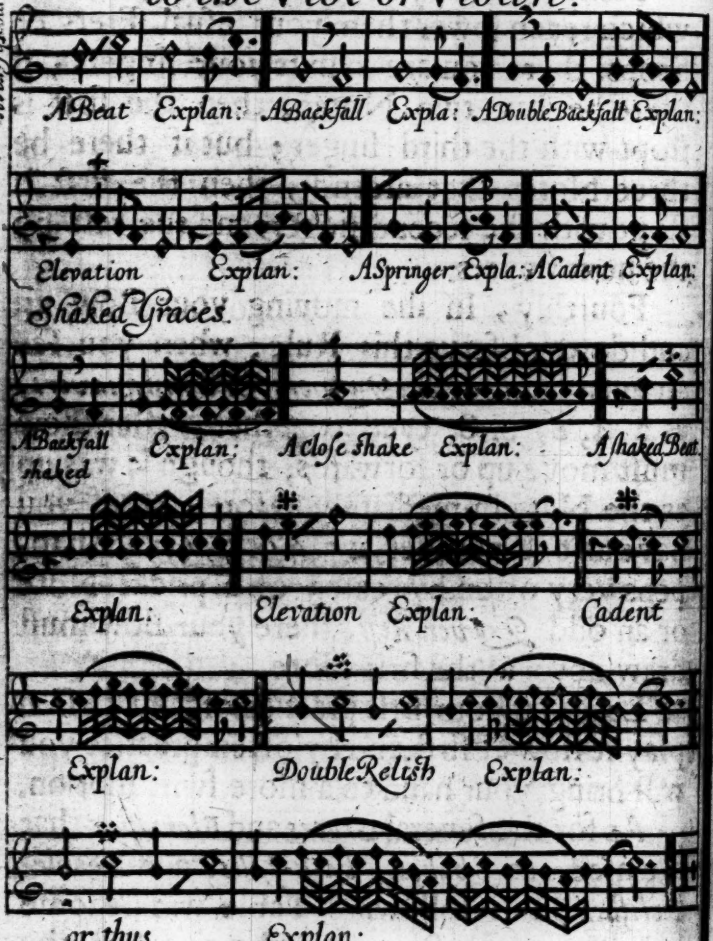
Fourthly, In the moving your Bow up and down obſerve this Rule, when you ſee an even number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tyed together, your Bow muſt move up or forwards, though it was up at the Note immediately before; but if you have an odd number, as 3, 4, or 7, (which happens very often by reaſon of a prickt Note or an odd *Quaver Reſt*) there your Bow muſt draw down at the firſt Note.

Laſtly, in your firſt practice of any Leſſon play it ſlow at firſt, and by often practice you will bring your hand to a more ſwift motion.

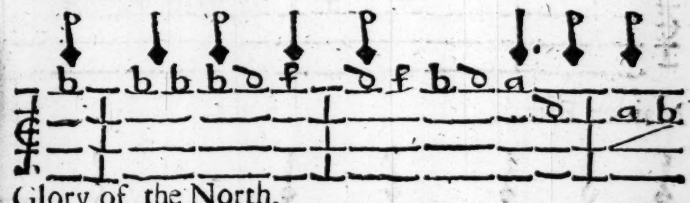
As for the ſeveral *Graces* and *Flouriſhes* that are uſed, as *Shakes*, *back-falls*, and *double-Reliſhes*, this following Table will be ſome help to your practice; for there is firſt the Note plain, and after the *Grace* expreſſed by Notes at length.

A Table of Graces proper to the Viol or Violin.

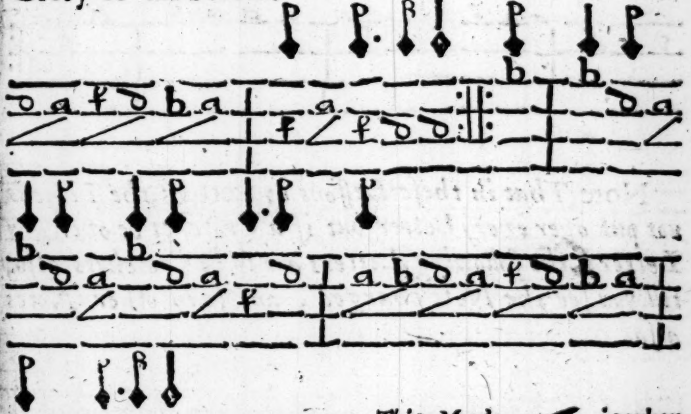
Smooth Graces.



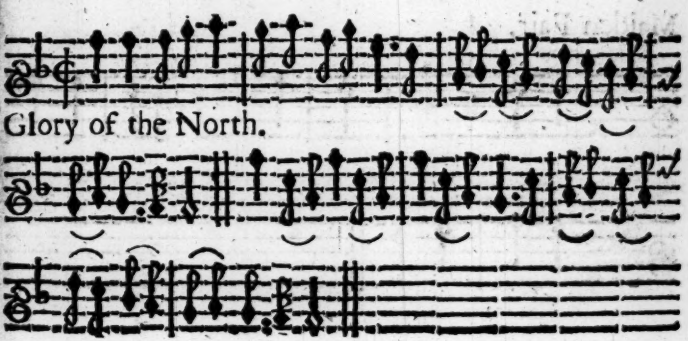
Tunes for the Treble Violin, *by* Letters *and* Notes.



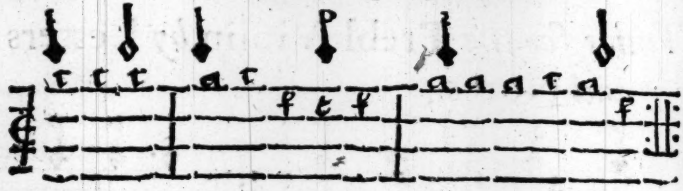
Glory of the North.



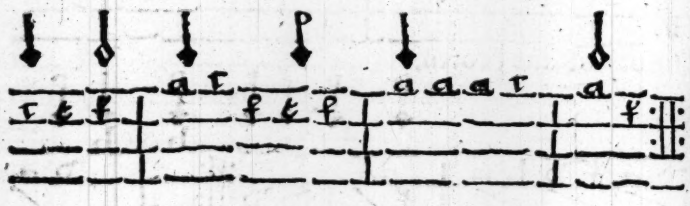
This Mark ⌒ *is when two Notes are to be plaid with one stroke of the Bow.*



Glory of the North.

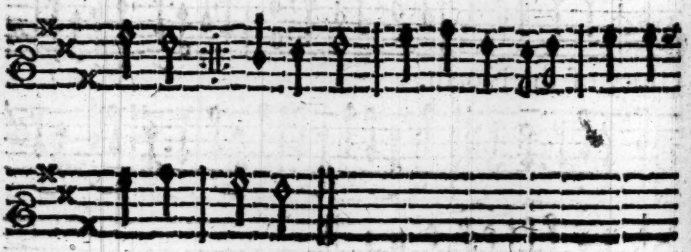


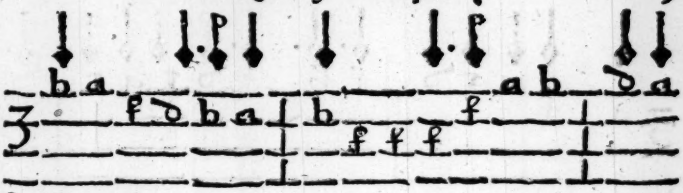
Maiden Fair.



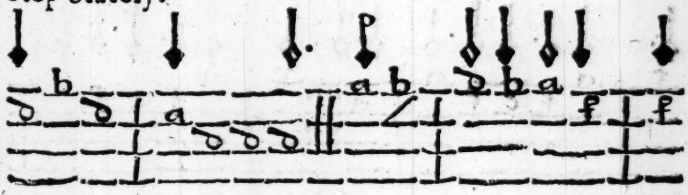
Note, *That in these Lessons by* Letters, *the Time is not put over every Letter, but if a Crotchet be over any Letter, the following Letters are to be Crotchets also, till you see the Note changed, and so in other Notes also.*

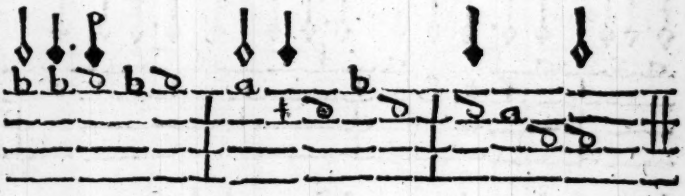
Maiden Fair.



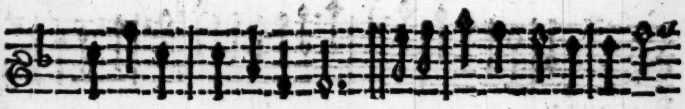


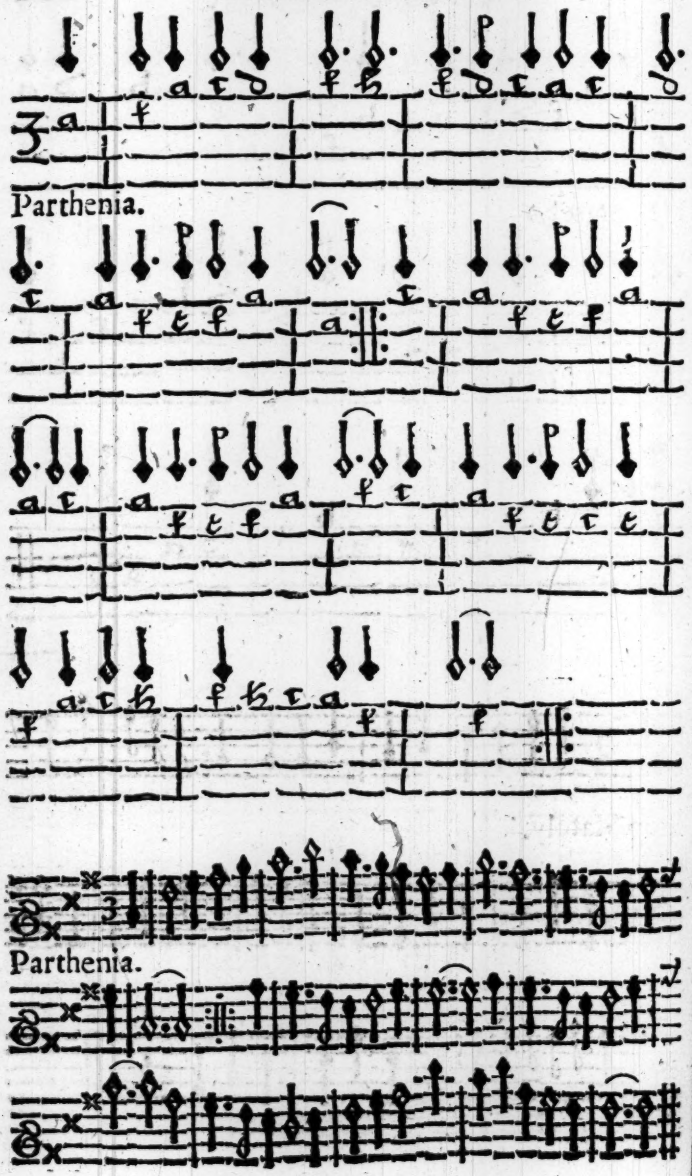
Step Stately.



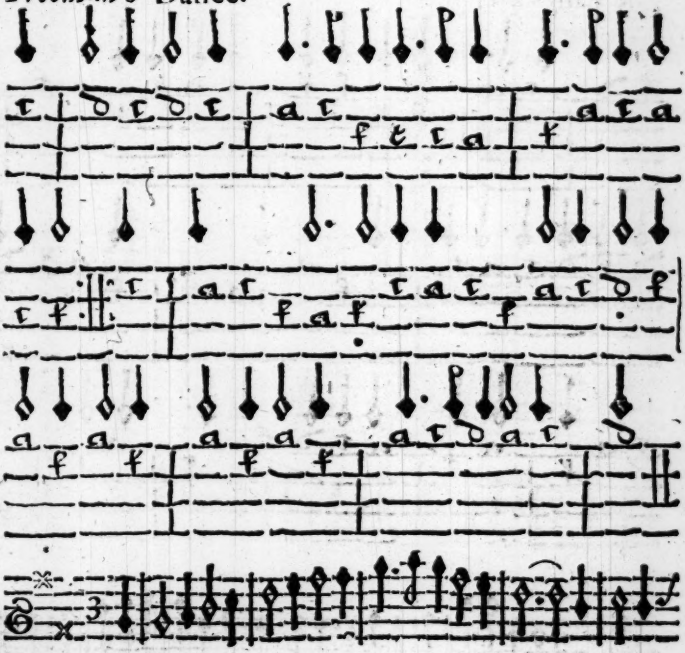


Step Stately.

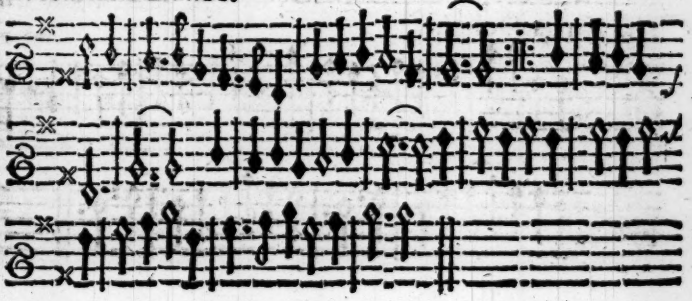


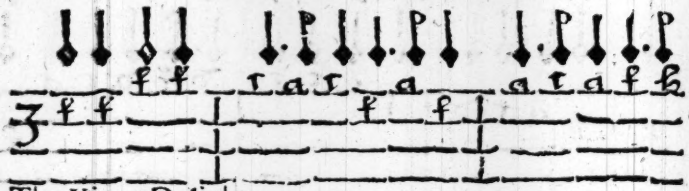

Parthenia.
Parthenia.

Freeman's Dance.

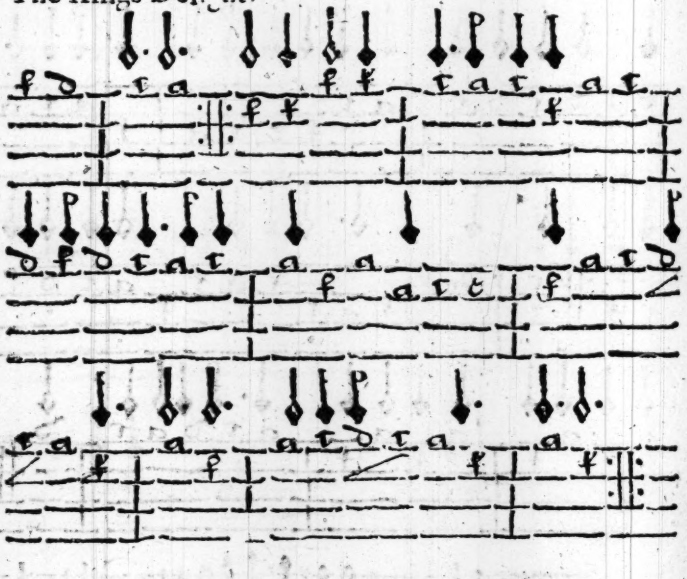


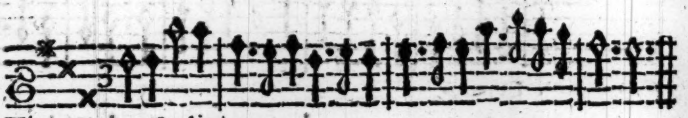
Freeman's Dance.



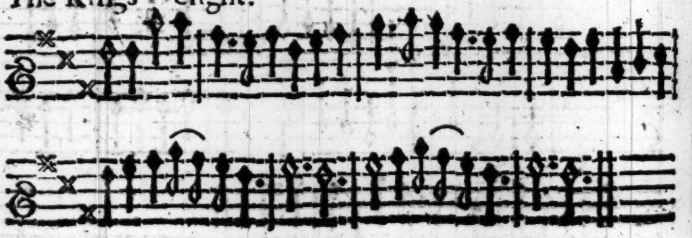


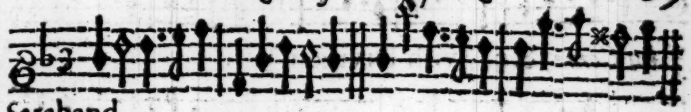
The Kings Delight.





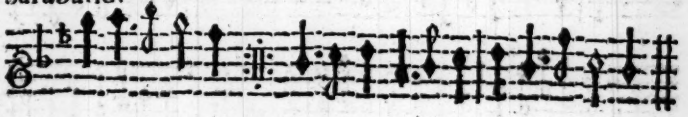
The Kings Delight.

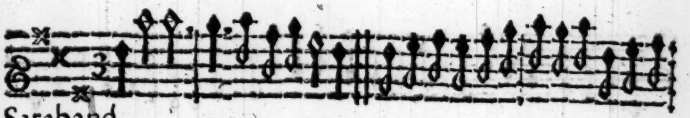




Saraband.

Saraband.





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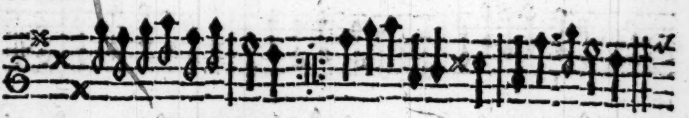

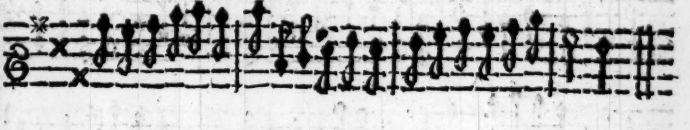

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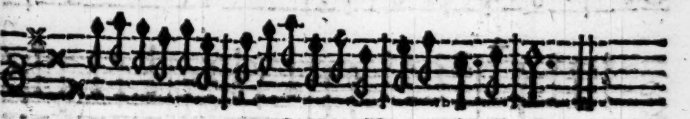
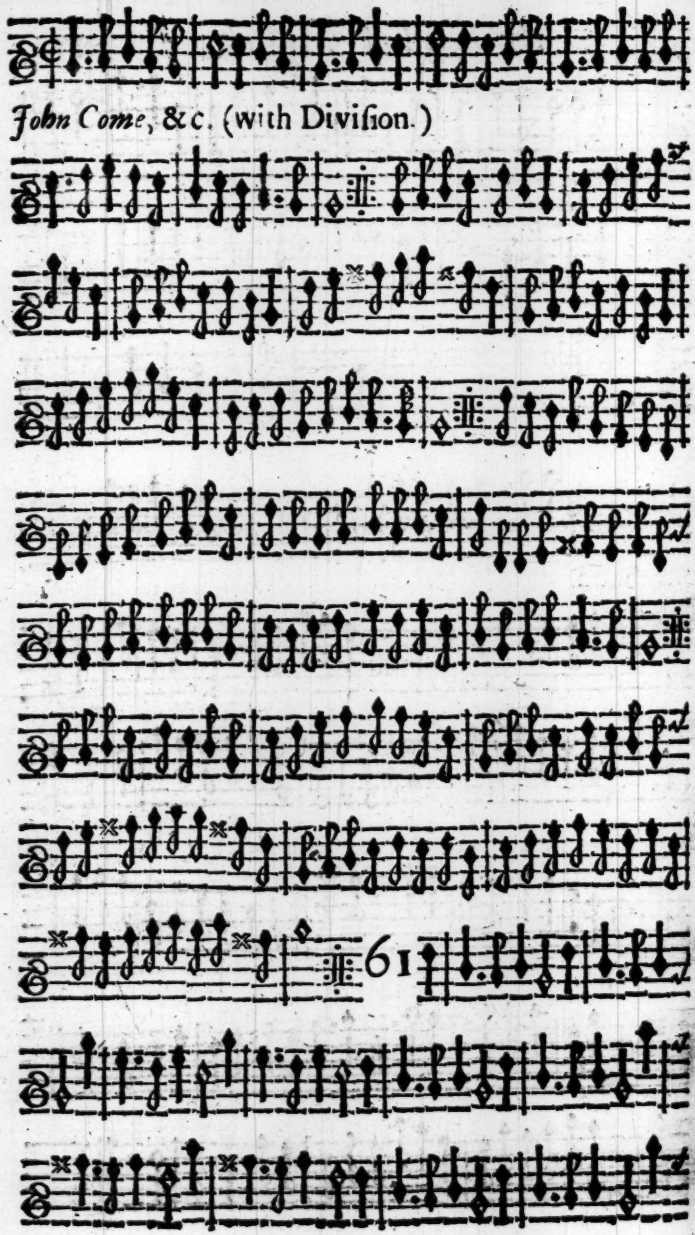
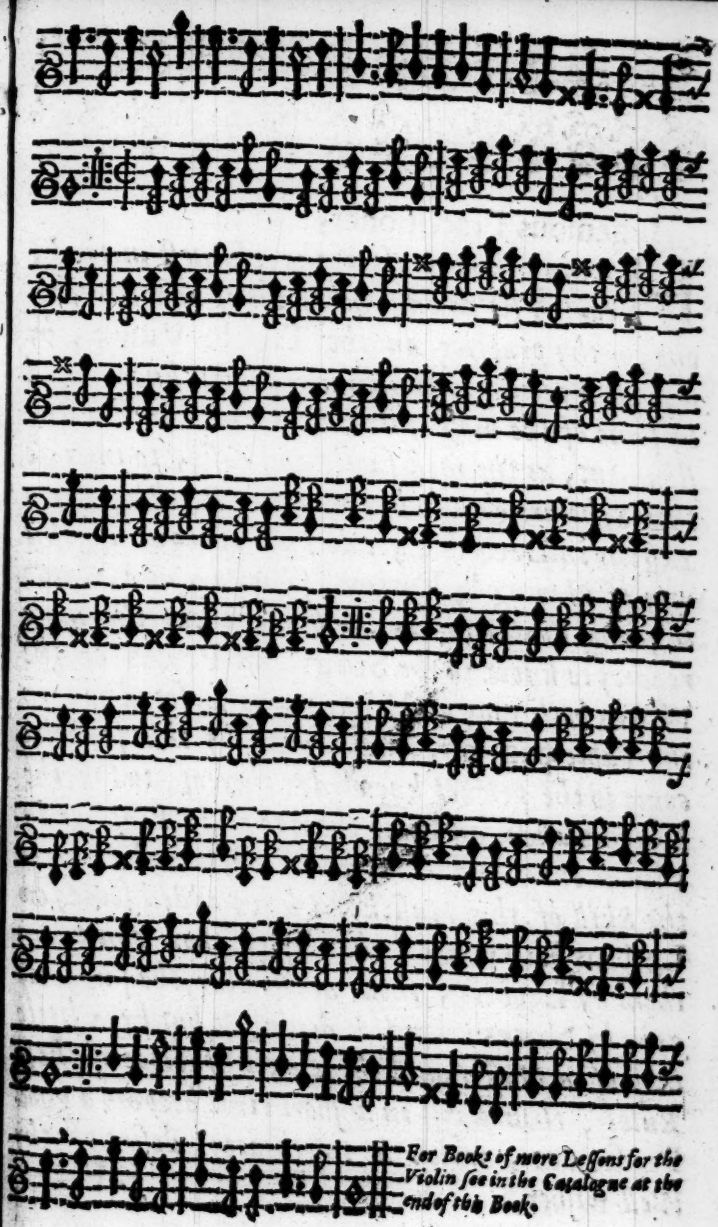



John Come, &c. (with Diviſion.)
61



For Books of more Lessons for the Violin see in the Catalogue at the end of this Book.

Ingenious Practitioner,

Having thus (after the plainest method I could) set down several Rules and Directions for thy practice on the Treble Violin, *by way of Fretting; Which way I have known used by some of the most eminent Teachers on this Instrument, as the most facile and easie, to initiate their Scholars: & also by the way of Pricking down Lessons in* Letters; *yet do I not approve of this way of Playing by* Letters, *save only as a Guide to young Practitioners, to bring them the more readily to know all the* Stops *and* Places *of the* Notes *both* Flat *and* Sharp, *as is set down in the Table* pag. 97. *And having by this practice come to the perfect knowledge thereof, to lay the* Letters *aside, and keep them to their Practice by* Notes *only And therefore for thy Introduction to the Skill of this Musick, I have added some few* Lessons *both wayes, that after thou canst play them by* Letters, *thou mayst play the same again by* Notes: *And I doubt not but by a little help of a Master, and thine own Practice of these Rules, thou mayst in a short time become a good* Proficient, *which is the hearty desire of thy Well wisher,* J. P.

FINIS.

The Art of
DESCANT or COMPOSING
OF
MUSICK in *PARTS.*

By a moſt familiar and eaſie Rule:

In three ſeveral Treatiſes.

I. *Of making four parts in* Counterpoint.
II. *A neceſſary Diſcourſe of the ſeveral* Keyes, *and their proper* Cloſes.
III. *The allowed paſſages of all* Concords, *perfect and imperfect.*

By Dr. *THO. CAMPION.*

The laſt Edition with Annotations thereon, by Mr. *CHRISTOPHER SIMPSON.*

London, Printed by *W. G.* for *J. Playford.* 1664.

There are Nine Concords of Muſick, as followeth,

A *Uniſon, Third, Fift, Sixt, Eight, Tenth, Twelfth, Thirteenth,* and *Fifteenth*: whereof five are called perfect, and four unperfect.

The five perfect, are *Uniſon, Fift, Eight, Twelfth* and *Fifteenth*: Of theſe you may not take two of one ſort together, neither riſing nor falling, as two *Fifts* or two *Eights.*

The other four, called unperfect, you may take two or three together of one ſort, riſing or falling, which are, a *Third, Sixt, Tenth,* and *Thirteenth.*

Theſe Nine Concords are comprehended in four, viz.

Uniſon, Eight, Fifteenth, } are accounted as one, for every Eight is the ſame.

Third, Tenth, likewiſe.

Fift, Twelfth, likewiſe.

Sixt, Thirteenth, in like ſort.

} So that in effect there are but four Concords.

The Diſcords are, a *Second, Fourth,* and *Seventh*, with their *Eights*; which being ſometime mixt with Concords, make beſt Muſick, being orderly taken.

Of Counterpoint.

THE Parts of Muſick are in all but Four, howſoever ſome skilful Muſicians have compoſed Songs of twenty, thirty, and forty parts: for be the parts never ſo many, they are but one of theſe four in nature. The names of thoſe four parts are theſe: The *Baſs*, which is the loweſt part and foundation of the whole Song: The *Tenor*, placed next above the *Baſs*; Next above the *Tenor* the *Mean*, or *Counter Tenor*; and in the higheſt place, the *Treble*. Theſe four parts by the Learned are ſaid to reſemble the four Elements: The *Baſs* expreſſeth the true nature of the Earth, who being the graveſt and loweſt of all the Elements, is as a foundation to the reſt. The *Tenor* is likened to the Water, the *Mean* to the Ayre, and the *Treble* to the Fire. Moreover, by how much the Water is more light than the Earth, by ſo much the Air is lighter than the Water, and

Fire then Ayre: They have alſo in their native property every one place above the other; the lighter uppermoſt, the weightieſt in the bottome. Having now demonſtrated that there are in all but four parts, and that the *Baſs* is the foundation of the other three, I aſſume that the true ſight and judgement of the upper three muſt proceed from the loweſt, which is the *Baſs*; and alſo I conclude that every part in nature doth affect his proper and natural place, as the Elements do.

* *Counterpoint, in Latin* Contra punctum, *was the old manner of Compoſing parts together, by ſetting Points or Pricks one againſt another (as Minums and Semibriefs are ſet in this following Treatiſe,) the meaſure of which Points or Pricks were ſung according to the quantity of the Words or Syllables to which they were applyed. (For theſe Figures □ □ ◇ were not as yet invented.) And, becauſe in Plain-ſong Muſick we ſet Note againſt Note, as they did point againſt point, thence it is that this kind of Muſick doth ſtill retain the name of* Counterpoint.

True it is, that the ancient Muſicians, who intended their Muſick only for the Church, took their ſight from the *Tenor*, which was rather done out of neceſſity than any reſpect to the true nature of Muſick, for it was uſual with them to have a *Tenor* as a Theam, to which they were compelled to adapt their other parts: but I will plainly convince by de-

demonſtration, that (contrary to ſome opinions) the *Baſs* contains in it both the Ayre and true judgement of the Key, expreſſing how any man at the firſt ſight may view in it all the other parts in their original eſſence.

In reſpect of the variety in Muſick which is attained to by farther proceeding in the Art, as when Notes are ſhifted out of their native places, the *Baſs* above the *Tenor*, or the *Tenor* above the *Mean*, and the *Mean* above the *Treble*, this kind of *Counterpoint*, which I promiſe, may appear ſimple and only fit for young beginners, (as indeed chiefly it is) yet the right ſpeculation may give much ſatisfaction, even to the moſt skilful, laying open unto them, how manifeſt and certain are the firſt grounds of *Counterpoint*.

Firſt, it is in this caſe requiſite that a formal *Baſs*, or at leaſt part thereof be framed, the Notes riſing and falling according to the nature of that part, not ſo much by degrees, as by leaps of a third, fourth, or fifth, or eighth, a ſixth being ſeldome, a ſeventh never uſed, and neither of both without the diſcretion of a skilful Compoſer. Next we muſt conſider whether the *Baſs* doth riſe or fall, for in that conſiſts the myſterie: That riſing

riſing or that falling doth never exceed a fourth, (*a*) for a fourth above, is the ſame that a fifth is underneath, and a fourth underneath is as a fifth above; for Example, if a *Baſs* ſhould riſe thus: 1 2 3

(*a*) *If the Baſs do riſe more then a fourth, it muſt be called falling: and likewiſe, if it fall any diſtance more then a fourth, that falling muſt be called riſing.*

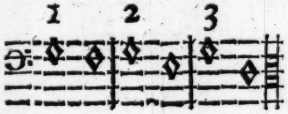
The firſt riſing is ſaid to be by degrees, becauſe there is no Note between the two Notes, the ſecond riſing is by leaps, for *G* skips over *A* to *B*. and ſo leaps into a third, the third example alſo leaps two Notes into a fourth. Now for this fourth, if the *Baſs* had deſcended from *G*. above to *C*. underneath, that deſcending fifth in ſight and uſe had been all one with the fourth, as here you may diſcern, for they both begin and end in the ſame Keys: thus, *G C*

G C

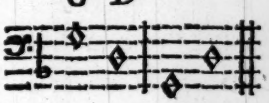
(*b*) *If your Baſs ſhould fall a ſeventh, it is but the ſame as if it did riſe a ſecond, or a ſixth falling is but the ſame of a third riſing: and ſo on the contrary, if the Baſs do riſe a ſeventh or ſixth, it is the ſame as though it did fall a ſecond or third.*

This rule likewiſe holds, if the *Notes* deſcend a ſecond, (*b*) third, or fourth; for the fifth

fifth aſcending is all one with the fourth deſcending. Example of the firſt *Notes*.



The third two *Notes* which make the diſtance of a fourth, are all one with this fifth following.



But let us make our approach yet nearer: if the *Baſe* ſhall aſcend either a ſecond, third, or fourth, that part which ſtands in the third or tenth above the *Baſe*, ſhall fall into an eighth, that which is a fifth ſhall paſſe into a third, and that which is an eighth ſhall remove into a fifth.

But that all this may appear more plain and eaſie, I have drawn it all into theſe *6* figures.

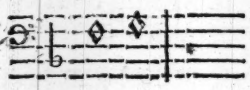
8	3	5
3	5	8

Though you find here onely mentioned and figured a third, fifth, and eighth, yet not onely theſe ſingle Concords are meant, but by them alſo their (*a*) Compounds, as a tenth, a twelfth, a fifteenth, and ſo upwards; and alſo the uniſon as well as the eighth.

(*a*) *By their Compounds is meant their Octaves, as a third and its eights, a fifth and its eights, &c.*

This being granted, I will give you Example of thoſe figures prefixed: When the

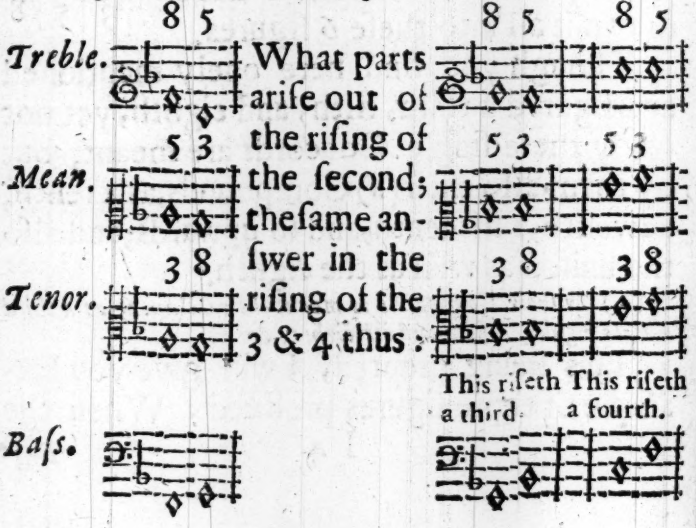
Baſs riſeth, beginning from the loweſt figure, and riſing to the upper; as if the *Baſs* ſhould riſe a ſecond, in this manner.



Then if you will begin with your third, you muſt ſet your *Note* in *A la mi re*, which is a third to *F fa vt*, and ſo look upward, and that cord which you ſee next above it uſe, and that is an eight in *G ſol re vt*

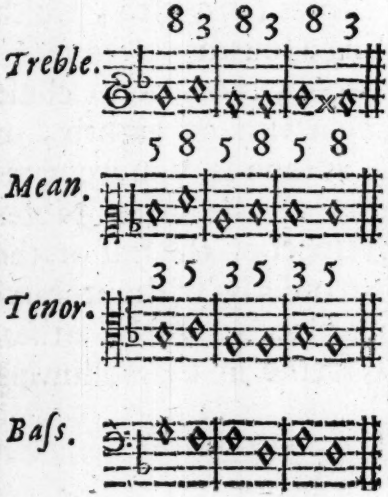
After that, if you will take a fifth to the firſt *Note*, you muſt look upward and take the third you find there for the ſecond *Note*. Laſtly, if you take an eighth for the firſt *Note*, you muſt take for the ſecond *Note* the cord above it, which is the fifth.

Example of all the three parts added to the Baſs.



Albeit any man by the riſing of parts, might of himſelf conceive the ſame reaſon in the falling of them, yet that nothing may be thought obſcure, I will alſo illuſtrate the deſcending *Notes* by example.

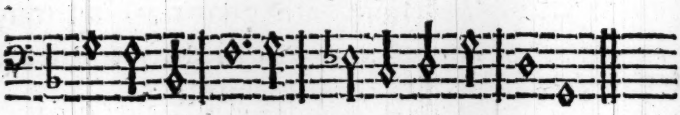
If the *Baſs* deſcends or falls, a ſecond, third, or fourth, or riſeth a fifth (which is all one as if it had fallen a fourth, as hath been ſhewed before), then look upon the ſix figures, where in the firſt place you ſhall find the eigth which deſcends into the third, in the ſecond place the third deſcending into the fifth, and in the third and laſt place the fifth which hath under it an eighth.



Thus much for the riſing and falling of the *Baſs* in ſeveral: Now I will give you a brief example of both of them mixed together in the plaineſt faſhion, let this ſtrain ſerve for the *Baſs*.

Exam-

Example.

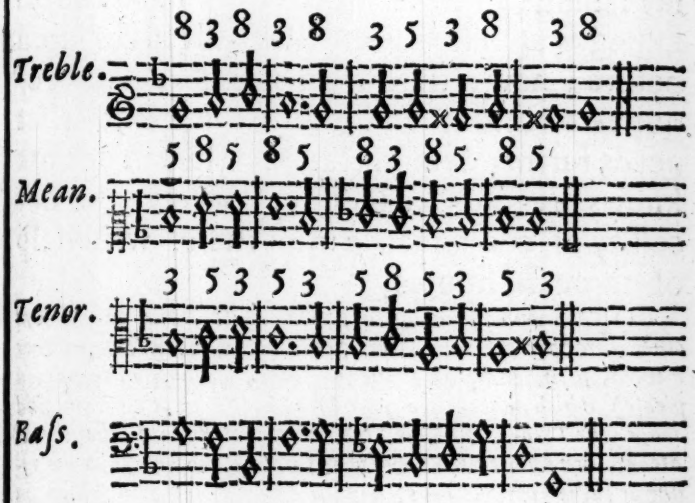


The two Notes fall a ſecond, the ſecond and third Notes fall a fifth, which you muſt call riſing a fourth, the third and fourth Notes fall a fifth, which you muſt name the fourth falling, the fourth and fifth Notes riſe a ſecond, the fifth and ſixth Notes riſe a third, the ſixth and ſeventh Notes alſo fall a third, the ſeventh and eighth riſe a ſecond, the eighth and ninth Notes riſe a fourth, the tenth and eleventh Notes fall a fifth, which you muſt reckon riſing a fourth.

Being thus prepared; you may chuſe whether you will begin with an eighth, or fifth, or a third; for as ſoon as you have taken any one of them, all the other Notes neceſſarily without reſpect of the reſt of the parts, and every one orderly without mixing, keeps his proper place above the other, as you may eaſily diſcerne in the following Example.

Exam-

Example.



Let us examine only one of the parts, and let that be the *Tenor*, becauſe it ſtands next to the *Baſs*. The firſt Note in *B.* is a third to the *Baſs*, which deſcends to the ſecond Note of the *Baſs*: Now look among the ſix figures, and when you have found the third in the upper place, you ſhall find under it a fifth, then take that fifth which is *C.* next from *F.* to *B.* below, is a fifth deſcending, for which ſay aſcending, and ſo you ſhall look for the fifth in the loweſt row of the figures, above which ſtands a third, which

is

is to be taken; that third ſtands in *D.* then from *B.* to *F.* the *Baſs* riſes a fift, but you muſt ſay falling; becauſe a fifth riſing and a fourth falling is all one, as hath been often declared before; now a third when the *Baſs* falls requires a fifth to follow it: (*d*) But what needs further demonſtration, when as he that knows his cords, cannot but conceive the neceſſity of conſequence in all theſe, with help of thoſe ſix figures.

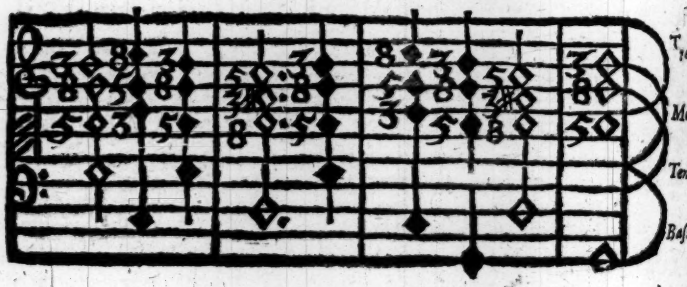
(*d*) *When you have made a formal Baſs, and would joyn other three parts to it, ſet the firſt Note of your Tenor either a third, fifth, or eighth above your Baſs, (which of them you pleaſe) which done, place your Mean in the next Cord you find above your Tenor, and your Treble in the next Cord above your Mean, then follow the Rule of your figures, according to the riſing or falling of your Baſs, and the other Notes will follow in their due order.*

But let them that have not proceeded ſo far, take this Note with them concerning the placing of the parts; if the upper part or *Treble* be an eight, the *Mean* muſt take the next Cord under it, which is a fifth, and the *Tenor* the next Cord under that, which is a 3d. But if the *Treble* be a third, then the *Mean* muſt take the eighth, and the *Tenor* the fifth. Again, if the uppermoſt part ſtands in the fifth or twelfth, (for in reſpect of the Learners ear, in the ſimple Concord I conclude all

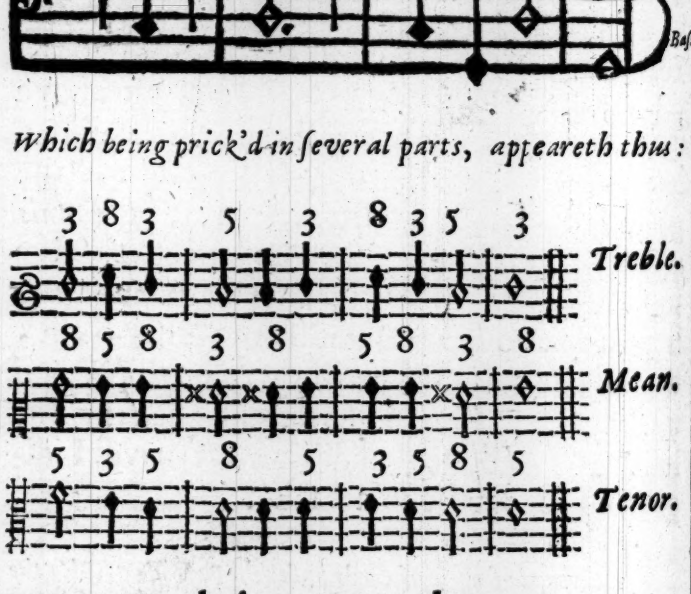
all his compounds) then the *Mean* muſt be a tenth, and the *Tenor* a fifth. Moreover, all theſe Cords are to be ſeen in the *Baſſe*, and ſuch Cords as ſtand above the *Notes* of the *Baſs* are eaſily known, but ſuch as in ſight are found *(e)* under it, trouble the young beginner; let him therefore know that a third under the *Baſs*, is a ſixth above it, and if it be a greater third, it yeilds a leſſer ſix above; if the leſſer third, the greater ſixth. A fourth underneath the *Baſs* is a fifth above, and a fifth under the *Baſs* is a fourth above it. A ſixth beneath the *Baſs* is a third above, and if it be the leſſer ſixth, then is the third above the greater third, and if the greater ſixth underneath, then is it the leſſer third above; and thus far have I digreſſed for the Scholars ſake.

(e) If this Diſcourſe of Cords under the Baſs do trouble the young beginner, let him think no more upon them (for it is not intended that he ſhould place any Notes below the Baſs) but let him look for his Cords, reckoning always from his Baſs upward; which that he may more eaſily perform, let him draw eleven lines (which is the whole compaſs of the Scale) and ſet the three uſed Cliffs in their proper places; this done, he may prick his Baſs in the loweſt five lines, and then ſet the other three parts in their orderly diſtances above the Baſs, Note againſt Note, as you ſee in this Example.

Theſe



Which being prick'd in ſeveral parts, appeareth thus:



I have propoſed the former Example of the eleven lines, to lead the young beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compoſe his Muſick in ſeveral parts, as he ſeeth in his ſecond Example.

Here I think it not amiſs to advertiſe the young Beginner, that ſo often as the Baſs doth fall a fifth, or riſe a fourth (which is all one, as hath been ſaid) that part which is a third to the

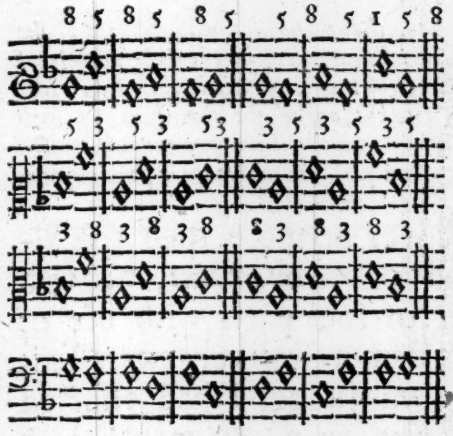
Baſs

Baſs in the antecedent Note, that third I ſay muſt always be the ſharp or greater third, as was apparent in the laſt example of four parts, in the firſt Notes of the ſecond Bar in the Mean Part, and likewiſe in the laſt Note but one of the ſame part, in both which places there is a ♯ ſet to make it the greater third. The ſame is to be obſerv'd in what part ſoever this third ſhall happen.

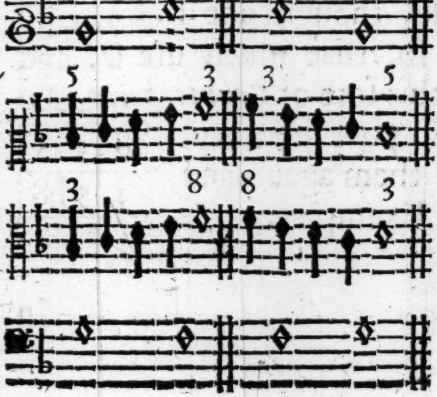
If I ſhould diſcover no more then this already deciphered of *Counterpoint*, wherein the native order of four parts with uſe of the Concords, is demonſtratively expreſſed, might I be my own Judge, I had effected more in *Counterpoint*, then any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her opperations, know that what Cords have held good in this aſcending and deſcending of the *Baſs*, anſwer in the contrary by the very ſame rule, though not ſo formally, as the other, yet ſo, that much uſe is, and may be made of this ſort of *Counterpoint*. To keep the figures in your memory, I will here place them again, and after them plain Examples.

8	3	5
3	5	8

In

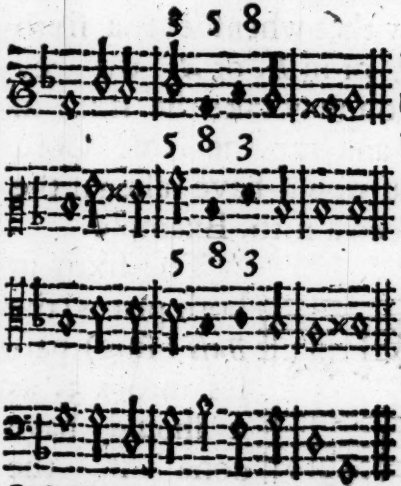


In these last examples you may see what variety Nature offers of her self; for if in the first Rule the Notes follow not in expected formality, this second way being quite contrary to the other, affords us sufficient supply: the first and last two Notes arising and falling by degrees, are not so formal as the rest yet thus they may be mollified, by breaking two of the first Notes.



How both the wayes may be mix'd together you may perceive by this example; wherein the black Notes distinguish the second way from the first.

In

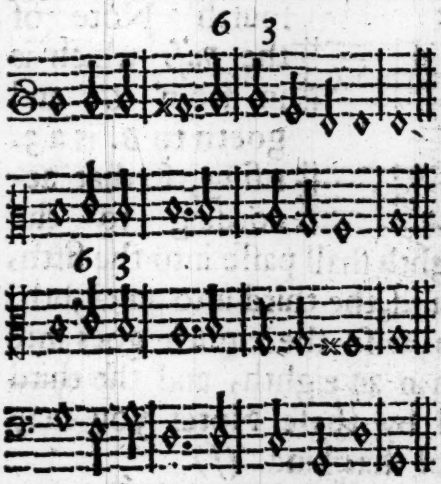


In this example the fifth and ſixth notes of the three upper Parts are after the ſecond way, for from the fourth Note of the *Baſs* which is in from *G.* and goeth to *B.* is a 3. riſing, ſo that according to the firſt Rule, the eighth ſhall paſſe into the fifth, the fifth into a third, the third into an eighth. But here contrarywiſe the eighth goes into a third, the fifth in an eighth, and the third into a fifth; and by theſe Notes you may cenſure the reſt of that kind. *(f)*

(f) When your Baſs ſtandeth ſtill (that is to ſay, hath two or more Notes together in one and the ſame place) you may chuſe whether you will make your parts do ſo too, or change them, as you ſee our Author hath done in the ſecond Note of this preſent example. If you change them, you may do it either by the Rule of deſcending or aſcending, which you pleaſe, ſo you do but obſerve formality.

Though I may now ſeem to have finiſhed all that belongs to this ſort of *Counterpoint*, yet there remains one ſcruple, that is, how the ſixth may take place here, which I will

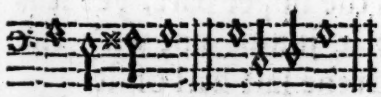
alſo declare. Know that whenſoever a ſixth is requiſite, as in *B.* or in *E.* or *A.* the Key being in *Gam-ut*, you may take the ſixth in ſtead of the fifth, and uſe the ſame Cord following which you would have taken if the former Cord had been a fifth. Example.



The ſixth in both places (the *Baſs* riſing) paſſes into a 3. as it ſhould have done if the ſixth had been a fifth. Moreover, if the *Baſs* ſhall uſe a ſharp, as in *F.* ſharp; then muſt we take the ſixth of neceſſity, but the eighth to the *Baſs* may not be uſed; ſo that exception is to be taken againſt our rule of *Counterpoint*: To which I anſwer thus: firſt, ſuch *Baſſes* are not (*g*) true *Baſſes*, for where a ſixth is to be taken either in *F.* ſharp, or in *E.* ſharp, or in *B.* or in *A.* the true *Baſſe* is a third lower, *F.* ſharp in *D.* *E.* in *C.* *B.* in *G.* *A.* in *F.* as for Example.

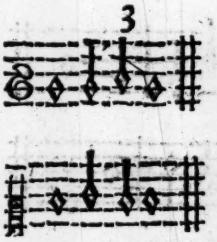
(*g*) He

(g) *He doth not mean, that ſuch Baſſes are bad, falſe, or defective, but that they have (perhaps for elegancy or variety) aſſumed the nature of ſome part for a Note or two, and ſo want the full latitude of a Baſſe in thoſe Notes.*

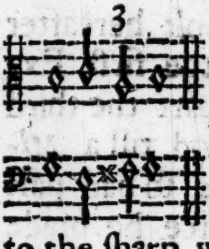


In the firſt *Baſs* two ſixes are to be taken, by reaſon of the imperfection of the *Baſs* wanting due latitude, the one in *E.* the other in *F.* ſharp, but in the 2. *Baſs* the ſixes are removed away, and the Muſick is fuller.

Nevertheleſs, if any be pleaſed to uſe the *Baſs* ſharp; then in ſtead of the eighth to the *Baſs*, he may take the third to the *Baſs*, in this manner.



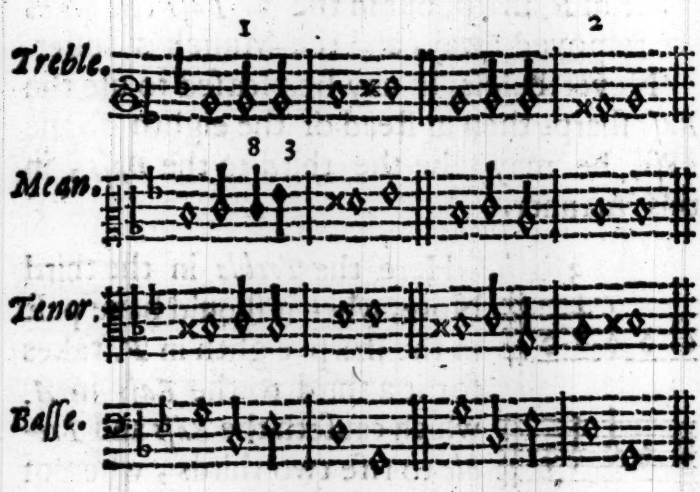
Here the *Treble* in the third Note, when it ſhould have paſt in the ſharp eighth in *F.* takes for it a third to the *Baſs* in *A.* which cauſeth the *Baſs* and *Treble* to riſe two thirds, whereof we will ſpeak hereafter.



Note alſo that when the *Baſs* ſtands in *E.* flat, and the part that is an eighth to it muſt paſs into a ſharp, or greater third, that this paſſage from the flat to the ſharp would be unformal; and there-

fore it may be thus with ſmall alteration avoided, by removing the latter part of the Note into the third above; which though it meets in Uniſon with the upper part, yet it is right good, becauſe it jumps not with the whole, but onely with the laſt half of it.

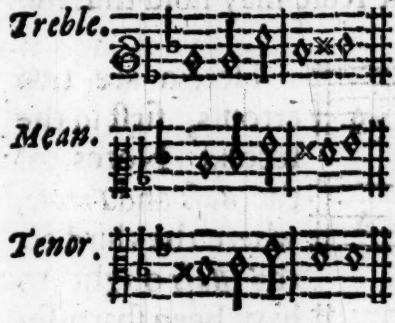
Example.



For the ſecond Example look hereafter in the rule of thirds, but for the firſt Example here: if in the *Mean* part the third Note that is divided, had ſtood till a *Minum* (as by rule it ſhould) and ſo had paſt in *F.* ſharp, as it muſt of force be made ſharp at a cloſe, it had been then paſſing unformal.

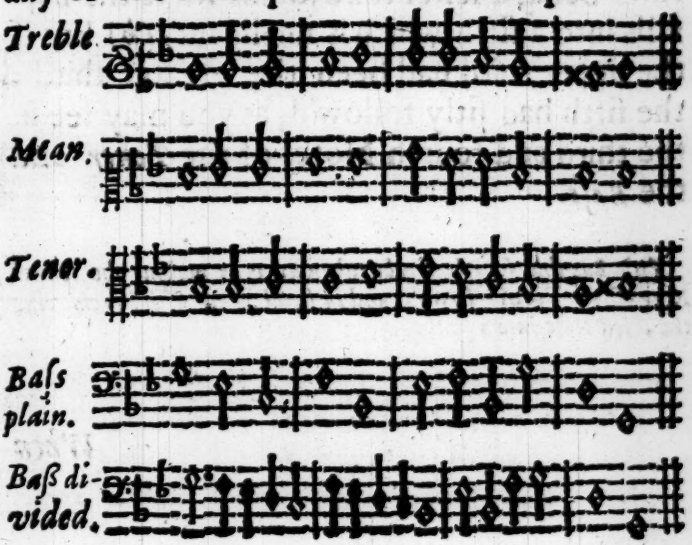
But

But if the ſame *Baſs* had been ſet in the ſharp Key, the reſt of the parts would have fallen out formal of themſelves without any help, as thus:

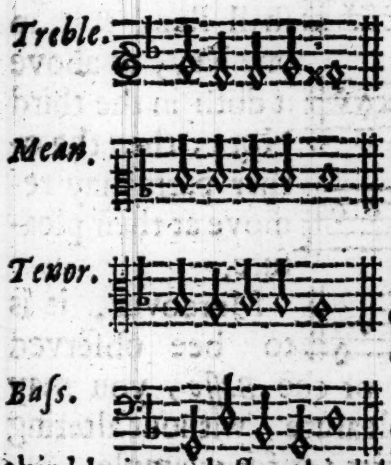


When the *Baſſe* ſhall ſtand ſtill in one Key, as above it doth in the third Note, then the other parts may remove at their pleaſure.

Moreover, it is to bee obſerved that in compoſing of the *Baſſe*, you may break it at your pleaſure, without altering any of the other parts: as for example.



One other obſervation more I will handle, that doth ariſe out of this Example, which according to the firſt Rule may hold thus:



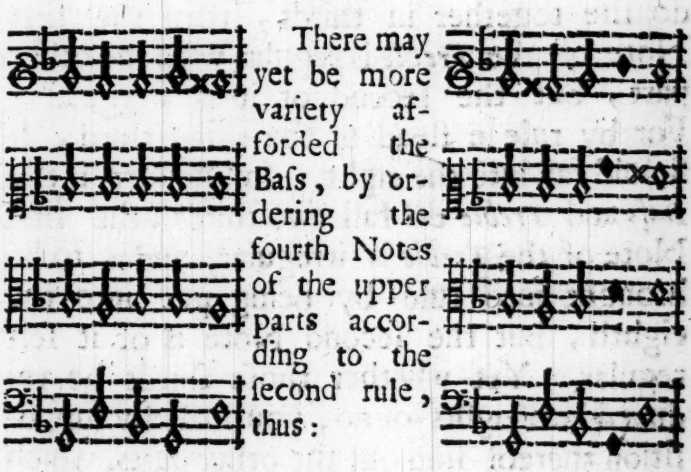
Herein are two errours, firſt in the ſecond Notes of the *Baſs* and *Treble*, where the third to the *Baſs* ought to have been ſharp; ſecondly, in the ſecond and third Notes of the ſame parts, where the third being a leſſer third, holds while the *Baſs* falls into a fifth, which is uneligant, *(h)* but if the upper third had been the greater third, the fifth had fitly follow'd, as you may ſee in the third and fourth Notes of the *Tenor* and the *Baſs*.

(h) But that ſcruple may be taken away by making the ſecond Note of the Treble *ſharp, and in ſtead of a fifth by removing the third Note into a ſixth.*

When

When any informality doth occur, the Scholar need not tie himself to the first Rules of the Bass rising or falling, but may take such Cords as his Genius shall prompt him to (having a care that he take not two eights or fifts together) rising or falling betwixt any two parts whatsoever: 'Tis true, our Author did invent this Rule of the figures, as the easiest way to lead the young Beginner to this kind of Composition, in which he hath done more than any that I have ever seen upon this subject; but this he did to show the smoothest way, and not to tie his Scholar to keep strictly that way when a block or stone should happen to lie in it, but that he may in such a case step out of this way for a Note or two, and then return again into it.

Example.

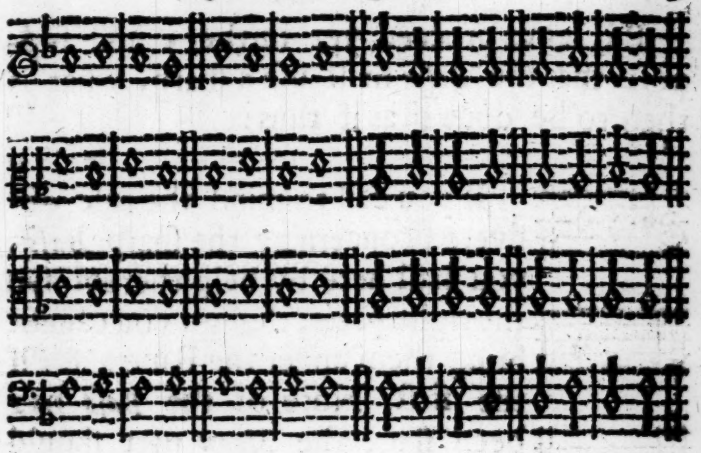


There may yet be more variety afforded the Bass, by ordering the fourth Notes of the upper parts according to the second rule, thus:

But that I may (as near as I can) leave nothing untouch'd concerning this kind of *Counterpoint*, let us now consider how two Thirds being taken together between the

Treble and the *Baſs*, may ſtand with our Rule, For ſixes are not in this caſe to be mentioned, being diſtances ſo large that they can produce no formality: Beſides, the ſixth is of it ſelf very imperfect, being compounded of a third, which is an imperfect Concord; and of a fourth, which is a Diſcord: and this the cauſe is, that the ſixes produce ſo many fourths in the inner parts. As for the third, it being the leaſt diſtance of any Concord, is therefore eaſily to be reduced into good order. For if the *Baſſe* and *Treble* do riſe together in thirds, then the firſt Note of the *Treble* is regular with the other part, but the ſecond of it is irregular; For by rule in ſtead of the riſing third, it ſhould fall into the eight. In like ſort, if the *Baſs* and *Treble* do fall two thirds, the firſt Note of the *Treble* is irregular, and is to be brought into rule by being put into the eighth, but the ſecond Note is of it ſelf regular. Yet whether thoſe thirds be reduced into eights or no, you ſhall by ſuppoſition thereof find out the other parts, which never vary from the rule but in the ſharp *Baſs*. But let me explain my ſelf by Example.

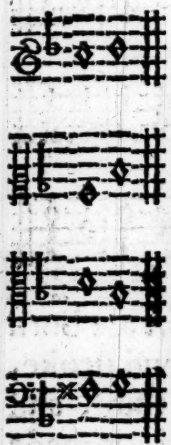
The



The first two Notes of the *Treble* are both thirds to the *Bass*, but in the second stroke, the first Note of the *Treble* is a third, and the second which was before a third, is made an eight, onely to shew how you may find out the right parts which are to be used when you take two thirds between the *Treble* and the *Bass* : For according to the former rule, if the *Bass* descends, the third then in the *Treble* is to passe into the eight, and the *Mean* must first take an eight, then a fift; and the *Tenor* a fift, then a third, and these are also the right and proper parts, if you return the eight of the *Treble* into a third again, as may appear in the first example of the *Bass* falling, and consequently in all the rest.

But

But let us proceed yet further, and ſuppoſe that the *Baſſe* ſhall uſe a ſharp, what is then to be done? as if thus:

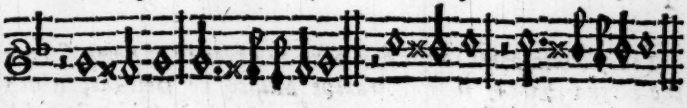


If you call to mind the rule delivered concerning the ſharp *Baſs*, you ſhall here by help thereof ſee the right parts, though you cannot bring them under the Rule: for if the firſt Note of the *Baſs* had been flat, the *Mean* part ſhould have taken that, and ſo have deſcended to the fifth; but being ſharp, you take for it (according to the former obſervation) the third to the *Baſs*, and ſo riſe up into the fift. The *Tenor* that ſhould take a fift, and ſo fall by degrees into a third, is here forced by reaſon of the ſharp *Baſs*, for a fift to take a ſixt, and ſo leap downward into the thirds. And ſo much for the thirds.

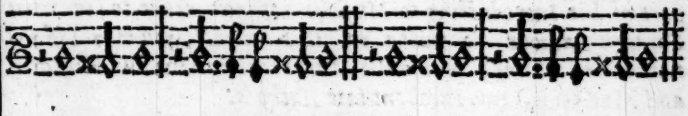
Laſtly, in favour of young beginners let me alſo add this, that the *Baſs* intends a cloſe as often as it riſeth a fift, third, or ſecond, and then immediately either falls a fift, or riſeth a fourth. In like manner, if the *Baſs* falls a fourth or ſecond, and after falls a fift,

fift, the *Baſs* inſinuates a cloſe, and in all theſe caſes the part muſt hold, that in holding can uſe the fourth or eleventh, and ſo paſs either in the third or tenth.

Thus, or thus Thus, or thus.



Thus, or thus. Thus, or thus.



Thus, or thus.

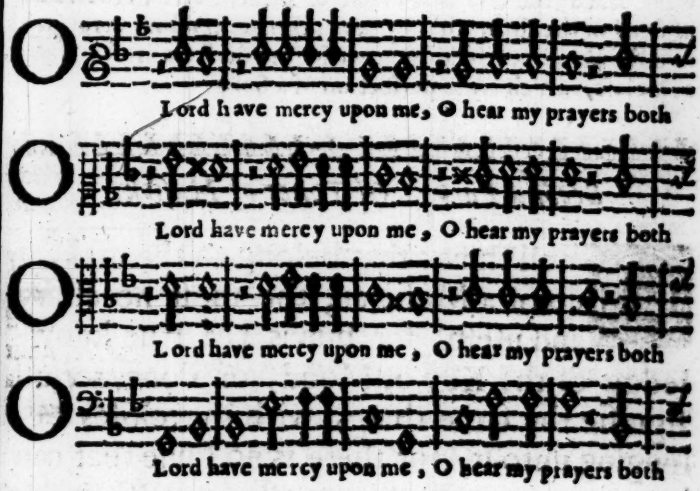
In the Examples before ſet down, I left out the Cloſes, of purpoſe that the Cords might the better appear in their proper places, but this ſhort admonition will direct any young

young beginner to help that want at his pleasure. And thus I end my Treatise of (*i*) *Counterpoint* both brief and certain, such as will open an easie way to them that (without help of a skilfull Teacher) endevour to acquire the first grounds of this Art.

(*i*) *Counterpoint is the first part and ground of Composition; the second part of it is figurative Musick or* Descant, *which mixeth fast and slow Notes together, bindeth Discords with Concords, and maketh one part to answer another in point or Fuge, with many other excellent varieties: to the attaining of which, I cannot commend you to a better Author then our most excellent Country-man, Mr.* Morley, *in the second and third part of his Introduction to Musick. If you desire to see what Foraign Authors do write on this Subject, you may (if you understand Latine) peruse the Works of* Athanasius Kirkerus *and* Marsenus, *two excellent late Authors.*

But first peruse the two little Treatises following in this present Book; the one of the Tones of Musick; the other of passages of Concords; in both which our Author (according to his accustomed Method) doth more briefly and more perspicuously treat, then any other Author you shall meet with on the same subject.

A short Himn, Composed after this form of Counterpoint, *to shew how well it will become any* Divine *or grave* Subject.



In

In this Ayr the laſt Note only is for ſweetneſſe ſake, altered from the Rule, in the laſt Note of the *Treble*, where the eight being a perfect Concord, and better befitting an outward part at the Cloſe, is taken for a third, and in the *Tenor* inſtead of the fifth, that third is taken deſcending; for in a middle part, imperfection is not ſo manifeſt as in the *Treble* at a cloſe, which is the perfection of a Song.

Second Part. Of Tones of Muſick.

OF all things that belong to the making up of a Muſician, the moſt neceſſary and uſeful for him is the true knowledge of the Key or Mood, or Tone, for all ſignifie the ſame thing, with the cloſes belonging unto it, for there is no Tune that can have any grace or ſweetneſſe, unleſſe it be bounded within a proper Key; without running into ſtrange Keys, which have no affinity with the aire of the Song. I have therefore thought good in an eaſie and brief diſcourſe to endevour to expreſſe that which many in large and obſcure volumes have made fea ful to the idle Reader.

The firſt thing herein to be conſidered is the eight which is equally divided into a fourth, and a fift, as thus:

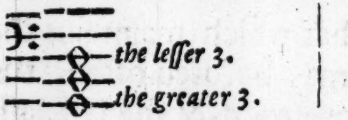
The 8 = *the* 4.
= *the* 5.

Here

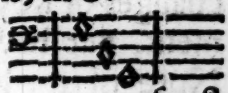
Here you ſee the fourth in the upper place and the fifth in the lower place, which is called *Modus Authentus*: but contrary thus:

The 8 *the* 5.
the 4.

This is called *Modus Plagalii*, but howſoever the fourth in the eight is placed, we muſt have our eye on the fift, for that only diſcovers the Key, and all the cloſes pertaining properly thereunto: This fift is alſo divided into two thirds, ſometimes the leſſer third hath the upper place, and the greater third ſupports it below, ſometimes the greater third is higher, and the leſſer third reſts in the loweſt place, as for Example:



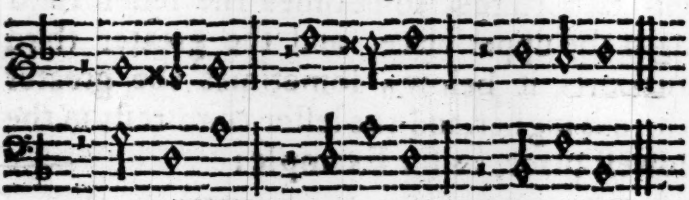
The loweſt Note of this fift bears the name of the Key, as if the eight be from *G.* to *G.* the fift from *G.* beneath to *D.* above, *G.* being the loweſt Note of the fift, ſhews that *G.* is the Key, and if one ſhould demand in what Key your Song is ſet, you muſt anſwer in *Gam-vt*, or *G ſol re vt*, that is, in *G.*

If the compaſſe of your Song ſhould fall out thus: 

reſpect

reſpect not the fourth below, but look to your fift above, and the loweſt Note of that fifth aſſume for your Key, which is *C.* then divide that fift into his 2 thirds, and ſo you ſhall find out all the cloſes that belong to that Key.

The main and fundamental cloſe is in the Key it ſelf, the ſecond is in the upper Note of this fift, the third is in the upper Note of the loweſt third, if it be the leſſer third; as for example, if the Key be in *G.* with *B.* flat, you may cloſe in theſe three places.

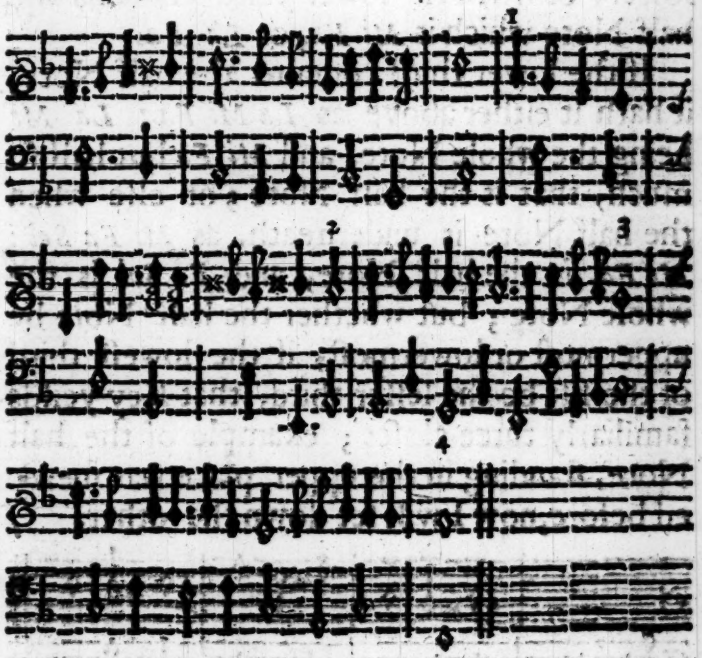


The firſt cloſe is that which maintains the aire of the Key, and may be uſed often, the ſecond is next to be preferr'd, & the laſt, laſt.

But if the Key ſhould be in *G.* with *B.* ſharp, then the laſt cloſe being to be made in the greater or ſharp third, is unproper, and therefore for variety ſometime the next Key above is joyned with it, which is *A.* and ſometimes the fourth Key, which is *C.* But theſe changes of Keys, muſt be done with judgement, yet have I aptly cloſed in the upper Note of the loweſt third of the Key, the

Key

Key being in *F.* and the upper Note of the third ſtanding in *A.* as you may perceive in this Ayre.

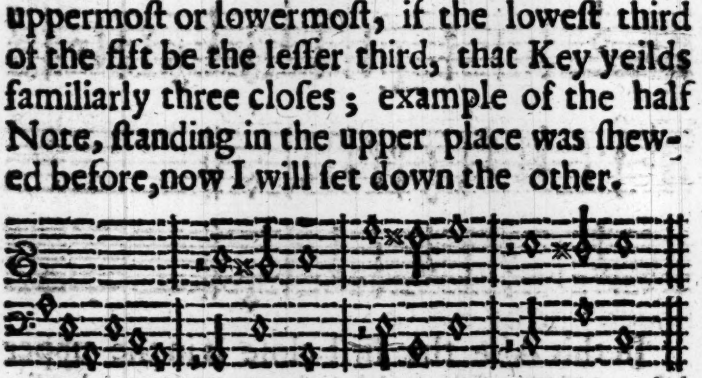


In this Aire the firſt cloſe is in the upper Note of the fift, which from *F.* is *C.* the ſecond cloſe is in the upper Note of the great third, which from *F.* is *A.*

But the laſt and final cloſe is in the Key it ſelf, which is *F.* as it muſt ever be, whereſoever your Key ſhall ſtand, either in *G.* or *C.* or *F.* or elſewhere, the ſame rule of the fift is perpetual, being divided into thirds, which

can be but two ways, that is, either when the upper third is leſſe by half a Note then the lower, or when the lower third contains the half Note which is *Mi Fa*, or *La Fa*.

If the lower third contains the half Note, it hath it either above as *La Mi Fa*: *La Me* being the whole Note, and *Mi Fa* but half ſo much, that is the half Note; or elſe when the half Note is underneath, as *Mi Fa Sol*: *Mi Fa.* is the half Note, and *Fa Sol* is the whole Note; but whether the half Note be uppermoſt or lowermoſt, if the loweſt third of the fift be the leſſer third, that Key yeilds familiarly three cloſes; example of the half Note, ſtanding in the upper place was ſhewed before, now I will ſet down the other.

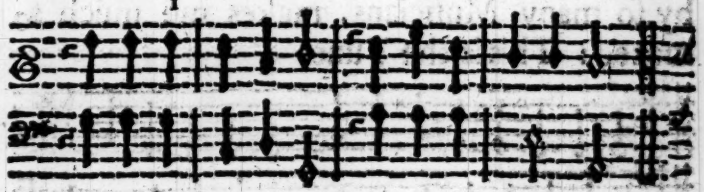


But for the other Keys that divide the fift, ſo that it hath the leſſe third above, and the greater underneath, they can challenge but two proper cloſes, one in the loweſt Note of the fift, which is the fundamental Key, and the other in the uppermoſt Note of the ſame, wherein alſo you may cloſe at pleaſure.

ſure. True it is, that the Key next above hath a great affinity with the right Key, and may therefore; as I ſaid before, be uſed, as alſo the fourth Key above the final Key.

Examples of both in two beginnings of Songs.

1



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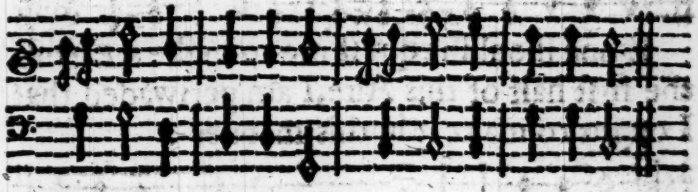
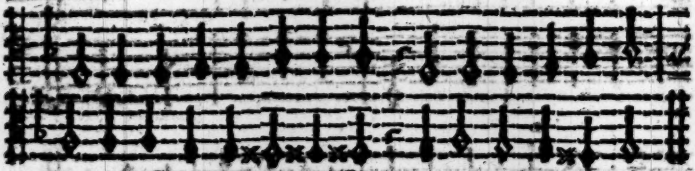


In the firſt example *A.* is mixt with *G.* and in the ſecond *C.* is joyned with *G.* as you may underſtand by the ſecond cloſes of both.

To make the Key known is moſt neceſſary in the beginning of a Song, and it is beſt expreſt by the often uſing of his proper fift, and fourth, and thirds; riſing or falling.

There is a Tune ordinarily uſed, or rather abuſed, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which errour crept in firſt

through the ignorance of ſome Pariſh clerks, who better underſtood how to uſe the Keys of their Church-doors, then the Keys of Muſick; at which I do not much marvel, but that the ſame ſhould paſſe in the Book of Pſalms ſet fourth in four parts, and authorized by ſo many Muſicians, makes me much amazed: This is the Tune.

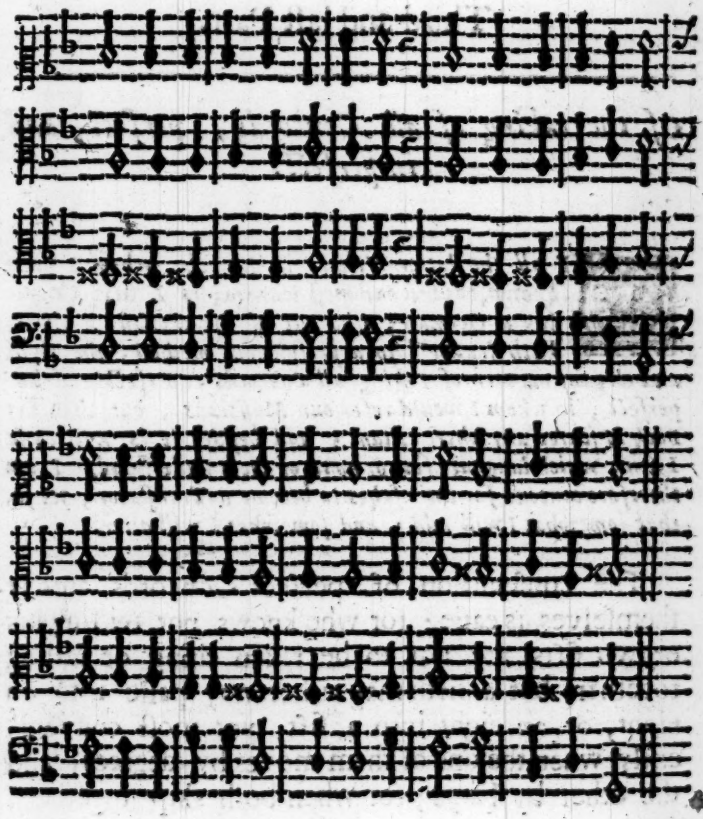


If one ſhould requeſt me to make a *Baſs* to the firſt half of this Aire, I am perſwaded that I ought to make it in this manner:

Now if this be the right *Baſs* (as without doubt it is) what a ſtrange unaireable change muſt the Key then make from *F.* with the firſt third ſharp to *G.* with *B.* flat!

But they have found a ſhift for it, and begin the Tune upon the upper Note of the fift, making the third to it flat; which is as abſurd as the other: For firſt they erre in riſing from a flat third into the uniſon, or eight, which is condemned by the beſt Muſicians; next, the

the third to the fifth, is the third which makes the cadence of the Key, and therefore affects to be ſharp by nature, as indeed the Author of the Aire at the firſt intended it ſhould be. I will therefore ſo ſet it down in four parts, according to the former Rule of *Counterpoint.*



This

This was the Authors meaning, and thus it is lawful to begin a Song in the fift, so that you maintain the Aire of the Song, joyning to it the proper parts; but for such dissonent and extravagant errors as I have justly reprehended, I heartily wish they should be remedied, especially in divine Service, which is devoted to the great Author of all harmony. And briefly thus for the Tones.

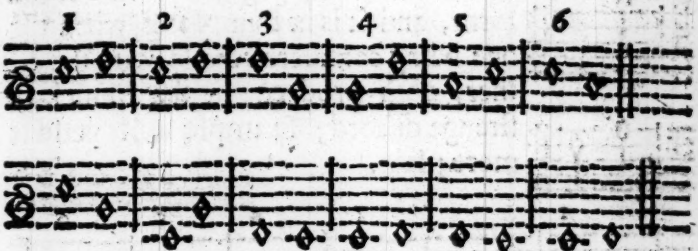
Third and last Part.

Of the taking of all Concords, perfect and imperfect.

OF all the latter Writers in Musick, whom I have known, the best and most learned, is Zarlas Calvisius *a German; who out of the choisest Authors, hath drawn into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect; to whom I would refer our Musicians, but that his Book is scarce any where extant, and besides it is written in Latin, which language few or none of them understand. I am therefore content for their sakes to become a Translator; yet so, that somewhat I will add; and somewhat I will alter.*

The consecution of perfect Concords among themselves is easie; for who knows not two eights or two fifts are not to be taken rising or falling together, but a fifth may either way passe into an eight, or an eight into a fift, yet most conveniently when the one of them moves by degrees, and the other by leaps; for when both skip together, the

the paſſage is leſſe pleaſant: the ways by degrees are theſe.

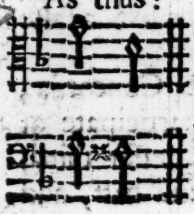


The fourth way is onely excepted againſt, where the fift riſeth into the eight, and in few parts it cannot well be admitted, but in Songs of many voices it is oftentimes neceſſary.

The paſſage alſo of perfect Concords into imperfect, either riſing or falling, by degrees or leaps, is eaſie, and ſo an uniſon may paſſe into a leſſer third, or a greater third; alſo into the leſſer ſixt, but ſeldome into the greater ſixt. A fift paſſeth into the greater ſixt, and into the leſſer ſixt; as alſo into the greater or leſſer third; and ſo you muſt judge of their eights, for *de octavis idem eſt judicium*: and therefore when you read an uniſon, or a fift, or a third, or a ſixt, know that by the ſimple Concords the Compounds are alſo meant.

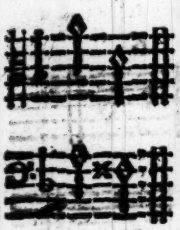
Note here that it is not good to fall with the *Baſs*, being ſharp in *F.* from an eight unto a ſixt.

As thus:

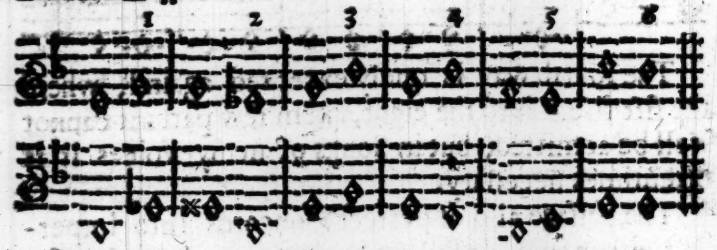


But concerning imperfect Cords, becauſe they obſerve not all one way in their paſſages, we will ſpeak of them ſeverally, firſt declaring what Not harmonical doth ſignifie, vvhereof mention vvill be made hereafter.

Or thus.



Relation or reference, or respect no harmonical is *Mi* against *Fa* in a crosse form, and it is in four Notes; when the one being considered crosse with the other, doth produce in the Musick a strange discord; Example will yeild it more plain.



The first Note of the upper parts in *Elami* sharp, which being considered, or referred to the second Note of the lower part, which is *Elami*, made flat by the cromatick flat signe, begets a false second, which is a harsh discord; and though these Notes sound not both together, yet in few parts they leave an offence in the ear. The second example is the same descending, the third is from *Elami* sharp in the first Note of the lower part to the second Note in the upper part, it being flat by reason of the flat sign, and so between them they mix in the Musick a false fift; the same doth the fourth example, but the fift example yeilds a false fourth, and the sixt a false fift.

There are two kinds of imperfect Concords, thirds, or sixes, and the sixes wholly participate of the nature of the thirds; for to the lesser third, which consists but of a whole Note and half, add

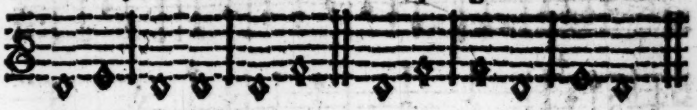
a

a fourth; and you have the leſſer ſixt; in like manner to the greater third that conſiſts of two whole Notes, add a fourth, and it makes up the greater ſixt; ſo that all the difference is ſtill in the half Note, according to that only ſaying, *Mi* and *Fa ſunt tota Muſica.* Of theſe four we will now diſcourſe, proceeding in order from the leſſe to the greater.

Of the leſſer or imperfect third.

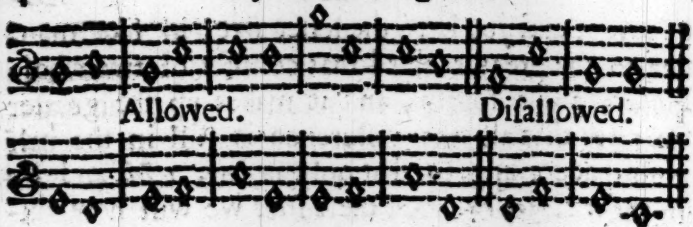
The leſſer third paſſeth into an uniſon, firſt by degrees, when both parts meet, then by leaps aſcending or deſcending when one of the parts ſtand ſtill, but when both the parts leap or fall together, the paſſage is not allowed.

The leſſer 3. into the uniſon. The paſſages not allowed.

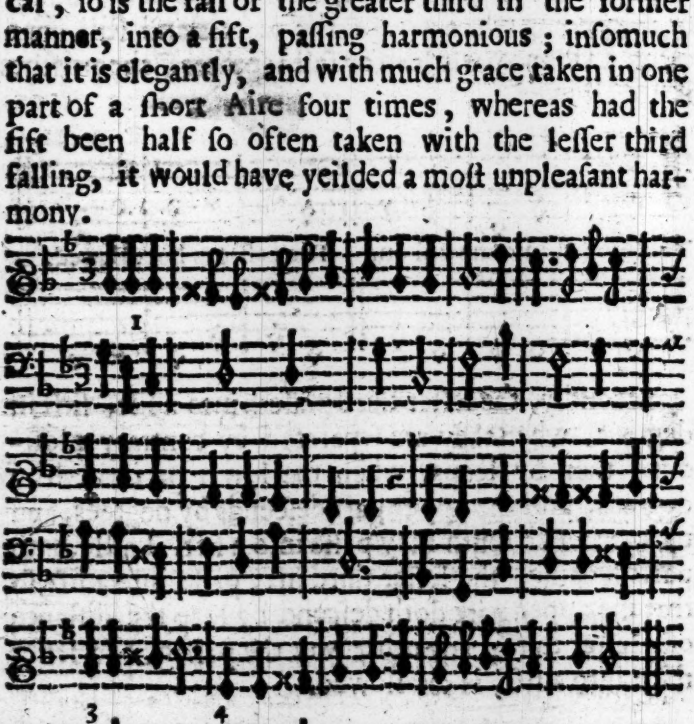


Secondly, the leſſer third paſſeth into a fift, firſt in degrees, when they are ſeparated by contrary motions; then by leaps, when the lower part riſeth by degrees, and the upper part deſcends by degrees, and thus the leſſer tenth may paſſe into a fift. Laſtly, both parts leaping, the leſſer third may paſſe into a fift, ſo that the upper part doth deſcend by leap the diſtance of a leſſer third; any other way the paſſage of a leſſer third into a fift, is diſallowed.

Al-



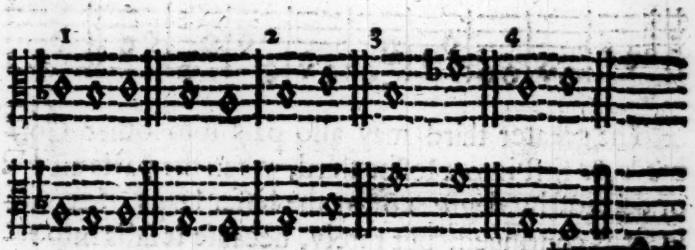
In the laſt diſallowance, which is when the upper part ſtands, and the lower part falls from a leſſer third to a fift, many have been deceived, their ears not finding the abſurdity of it; but as this way is Immuſical, ſo is the fall of the greater third in the former manner, into a fift, paſſing harmonious; inſomuch that it is elegantly, and with much grace taken in one part of a ſhort Aire four times, whereas had the fift been half ſo often taken with the leſſer third falling, it would have yeilded a moſt unpleaſant harmony.



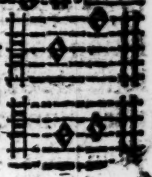
He that will be diligent to know and carefull to obſerve the true allowances, may be bold in his compoſition, and ſhall prove quickly ready in his ſight, doing that ſafely and reſolutely which others attempt timorouſly and uncertainly. But now let us proceed in the paſſages of the leſſer third,

Thirdly, the leſſer third paſſeth into an eight, the lower part deſcending by degrees, and the upper part by leaps: but very ſeldome when the upper part riſeth by degrees, and the lower part falls by a leap.

Fourthly, the leſſer third paſſeth into other Concords, as when it is continued, as in degrees it may be but not in leaps. Alſo it may paſs into the greater third, both by degrees and leaps. as alſo into the leſſer ſixt, if one of the parts ſtand ſtill, into the great ſixt it ſometimes paſſeth, but very rarely.



Laſtly, add unto the reſt this paſſage of the leſſer third into the leſſer ſixt, as when the lower part riſeth by degrees, and the upper part by leaps.

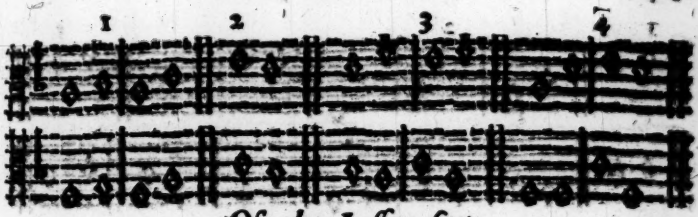


Of the greater or perfect Third.

The greater or perfect third being to passe into perfect Concords, first takes the unison, when the parts ascend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts stands still. Secondly, it passeth into a fift when one of the parts rests, as hath been declared before: or else when the parts ascend or descend together, one by degrees, the other by leaps; and so the greater tenth may passe into a fift; seldome when both parts leap together, or when they separate themselves by degrees; and this in regard of the relation not harmonical which falls in between the parts. Thirdly, the greater third passeth into the eight by contrary motions, the upper part ascending by degree.

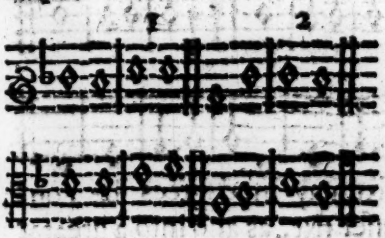
The greater third may also pass into other Concords, & first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued, but rarely, because it falls into relation not harmonical, thereby making the harmony lesse pleasing. Thirdly, into a lesser sixt, when the parts part asunder, the one by degree, the other by leap. Fourthly, into a great sixt, one of the parts standing, or else the upper part falling by degree, and the lower by leap.

Of

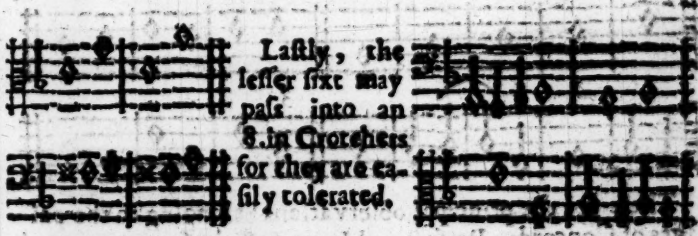


Of the Leſſer ſixt.

The leſſer ſixt, regularly goes into the fift, one of the parts holding his place: Rarely into an eight, and firſt when the parts aſcend or deſcend together, and one of them proceeds by the half Note, the other by leap.



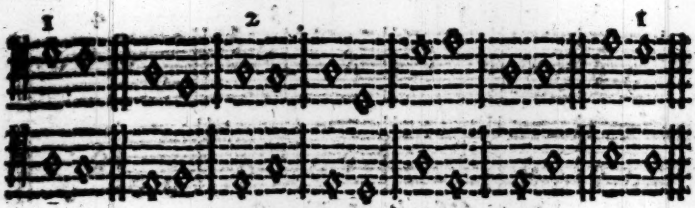
Howſoever the ways of riſing and falling from the leſſer ſixt into the eight in the former example may paſs, I am ſure that if the *Baſs* be ſharp in *F fa ut*, it is not tolerable to riſe from a ſixt to an eight.



Laſtly, the leſſer ſixt may paſs into an 8. in Crotchets for they are eaſily tolerated.

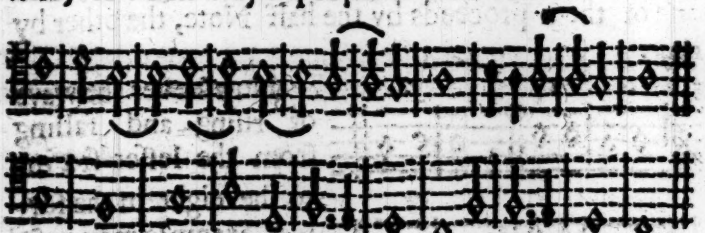
It paſſeth likewiſe into other Concords, as into a greater ſixt, the parts riſing or falling by degrees, as alſo in a greater or leſſer third, the one part proceeding by degree, the other by leap; or when one of the parts ſtands. It ſelf it cannot follow, by reaſon of the falling in of the Relation not harmonical.

Of

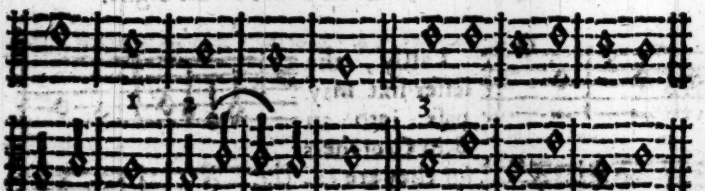


Of the greater Sixt.

The greater ſixt in proceeding affects the eight; but it will hardly paſs into the fift, unleſs it be in binding-wiſe, or when way is prepared for a cloſe.



Finally, the greater ſixt may in degrees be continued, or paſſe into a leſſer ſixt, as alſo into a greater third, or a leſſer third.



These are the principal obſervations belonging to the paſſages of Concords, Perfect and Imperfect, in few parts; and yet in thoſe few, for fuge and formality ſake, ſome diſpenſation may be granted. But in many parts neceſſity inforcing, if any thing be committed contrary to rule, it may the more eaſily be excuſed, becauſe the multitude of parts will drown any ſmall inconvenience.

Thoſe

Thoſe who deſire to ſee more on this Subject, I adviſe them to peruſe that excellent Maſter-piece of the Art of Muſick, *lately publiſhed by Mr.* Chriſtopher Simpſon, *entituled the* Diviſion-Violiſt, *where you will find* Page 4. *&* 5. *the* Art of Deſcant *for the Compoſing* 2, 3, *or* 4 *parts, ſet down in the beſt and plaineſt Method that ever yet was extant in any Language.*

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